

Saturday 28 January 2017

Amateur Photographer

Light fantastic!



Leica M10

Exclusive first look at Leica's 24MP video-free, purist rangefinder

Passionate about photography since 1884

From **traffic trails** to **light painting**, we've got some great ways to beat the winter gloom



Full steam ahead

Revealed – The best light source for illuminating tricky subjects at night



Night portraits

Superb outdoor shots without the hassle of off-camera flash



Street simplicity

How **Ali Shams** gets top street images with the minimum of gear



Plus: Harry Borden's moving and powerful portraits of Holocaust survivors

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*Among interchangeable-lens digital cameras equipped with a 35mm full-frame image sensor. Information correct as of June 10, 2015.
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In this issue

8 Leica M10

Michael Topham takes a first hands-on look at the latest creation in Leica's legendary M system

12 Tricks of the light

Andrew Whyte reveals how anything from fairy lights to paint rollers can be used as a light-painting tool

24 Surviving history

Harry Borden explains how his book, featuring a moving collection of Holocaust survivor portraits, was partly an exploration of his own cultural heritage

30 Custom menu secrets: Nikon

How to change the role of particular buttons and take advantage of 'hidden' features in your menu system

36 Light and shade

We talk to Ali Shams about his black & white street photography taken with his trusty iPhone

42 Memory cards for video

Steve Fairclough looks at choosing the right type, speed and class of card

47 Under the cover of darkness

Michael Topham tests three light sources that can be used to create distinctive effects at night

55 Zeiss ExoLens Pro System for iPhone

We test a set of three lenses for Apple iPhones

Regulars

3 7 days

20 Inbox

44 Accessories

59 Tech Talk

82 Final Analysis



This time of year is often lambasted as the most depressing – Christmas seems as stale as December's mince pies, those credit card bills have started to roll in and the days are still murky and dark. So it's a good job AP is here to banish the post-Christmas blues with an illuminating look at lots of ways to light up the darkness. Michael Topham has achieved some stunning results with a range of handheld devices, lighting up

everything from steam trains to classic cars to models. We've also got plenty of tips on achieving cool lighting effects during winter, such as light painting and traffic trails (all you need is a camera, tripod and a busy road).

Big camera releases can be thin on the ground at this time, so we're chuffed to get a first look at Leica's new M10 – a stripped-back but beautifully engineered and powerful rangefinder for purists.

Geoff Harris, deputy editor

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ONLINE PICTURE OF THE WEEK



© ALINA LIUBKO

Kate by Alina Liubko

Canon EOS 100D, 50mm, 1/200sec at f/1.8, ISO 4000

This rather beautiful and ethereal portrait was taken by Alina Liubko from Belarus and was uploaded to our Flickr page.

'I specialise mainly in portraits but recently I started to feel that all my works were all very similar to one another,' says Alina.

'That was when I decided to create something a little bit different. Since we're now in the

winter season, it's difficult to endure long photo shoots outside. I therefore decided to take myself out of my comfort zone (by which I mean taking photographs outdoors) and try something indoors.

'We chose a bath as a place for the photo shoot together with the model and we made the water a green cast so it blended especially well with her skin colour.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

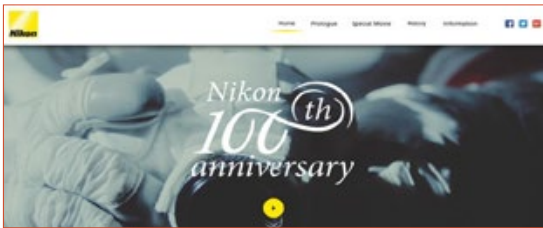
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford

Nikon launches centenary website

Nikon has unveiled its dedicated anniversary website and logo, in preparation for its celebration this summer. Originally founded in 1917 as Nippon Kogaku Kogyo, the company turns 100 on 25 July this year. According to Nikon, the site will provide special content, including a celebratory movie and record of its history. Visit www.nikon.com/100th.



Members feature in National Trust book

For the first time, photographs by National Trust members will be featured in the charity's 30th annual handbook, following a



competition to find the ideal shot. Paul Rook, 54, won the competition with a salt-sprayed action shot of his partner of 20 years Kevan and sister-in-law Antje on Dorset's Burton Bradstock beach (pictured left).

Nikon-NOOR Academy 2017 programme

Nikon has announced the 2017 Nikon-NOOR Academy programme of masterclasses for aspiring photojournalists. Four-day workshops with NOOR photographers will be provided free of charge to selected participants in the Netherlands, Germany, France and the UK in the coming year. The series will kick off in the spring and calls for applications are now open. Visit noorimages.com or nikon.co.uk to find out more.



Upgraded Sevenoak Electronic Ball Head



Kenro has announced a newly upgraded version of the Sevenoak Electronic Panoramic Ball Head. Priced £83.94, the head is designed for use with lightweight DSLRs, smartphones and action cams up to a weight of roughly 2kg. Users can specify rotation

times of 5, 15, 30 or 60 minutes, set the rotation angle from 15-360° and control the direction of rotation. Visit www.kenro.co.uk.

SanDisk launches 256GB card and drive

Memory card provider SanDisk has unveiled two new consumer storage products. For smartphones and action cams, there's a 256GB Ultra micro SDXC UHS-I card, Premium Edition (£166.99), while the 256GB Extreme PRO USB 3.1 SSD (£125.99) takes the shape of a USB flash drive, but claims to be closer in speed to a conventional SSD. Visit www.sandisk.com.



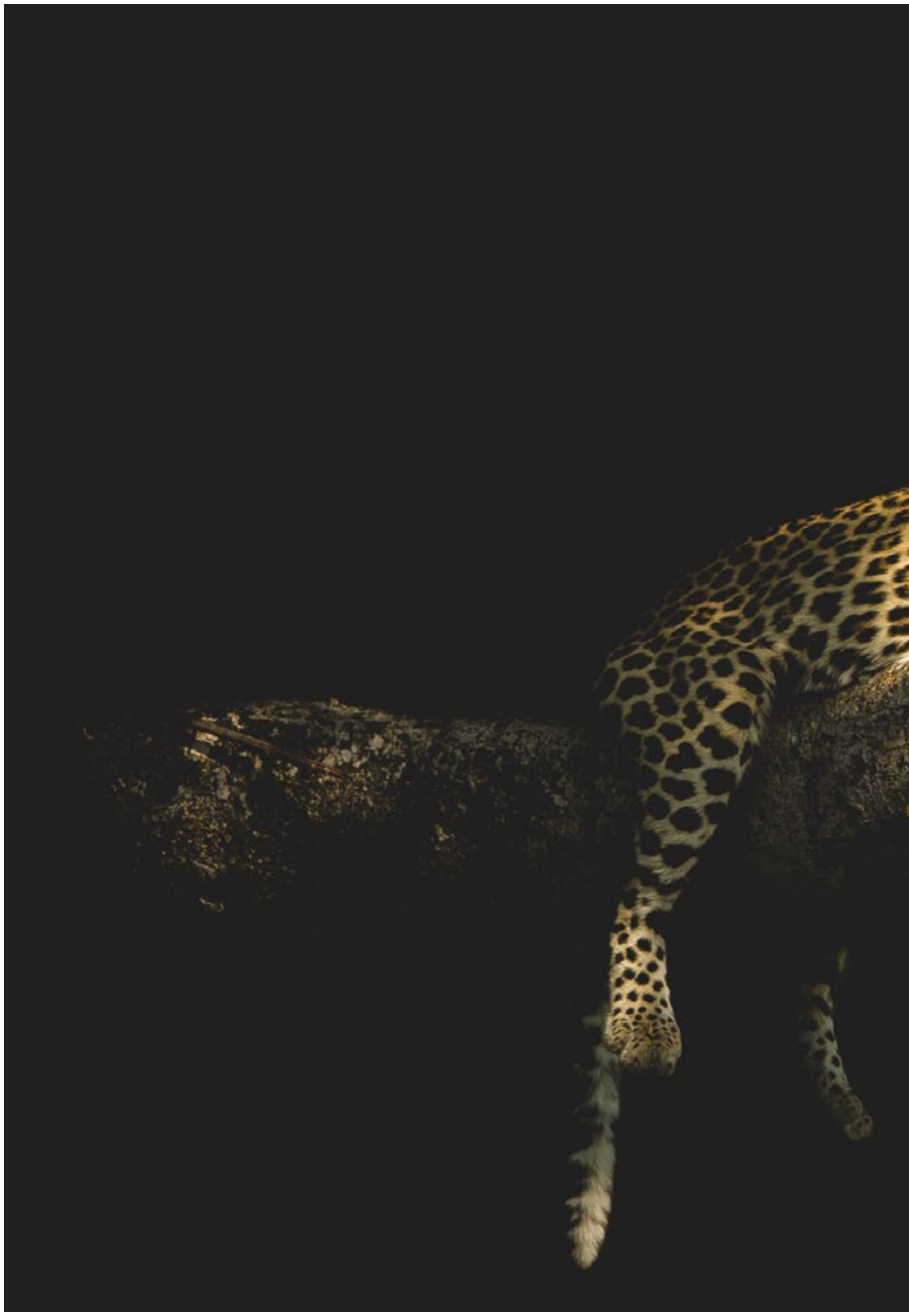
WEEKEND PROJECT

Comedy moments

Photographing amusing expressions or juxtapositions can be challenging because often the moment when everything comes together is short-lived. Also, what makes one person laugh may not appeal to the next. Thankfully, there are some instances that make everyone smile, such as wildlife that seems to exhibit human behaviour and images that play on the idea of contrast (a great dane next to a Chihuahua, for instance). For maximum impact these pictures need to be simple with an uncluttered composition. Consider Elliott Erwitt's dog images, where the 'joke' is communicated instantly. Erwitt once said: 'The whole point of taking pictures is so that you don't have to explain things with words.' Similarly if you have to explain a joke, it's not funny.

1 Amusing moments are often fleeting, so try to anticipate when they might occur. Watch toddlers at a wedding or sit outside an antiques shop and wait for someone to leave with an odd or amusing purchase.

2 Make sure your camera is ready for action. Keep it switched on, select shutter priority, opt for a continuous-release mode and don't be afraid to use auto ISO. Also, check your exposure settings regularly.



BIG picture

Wildlife photographer documents the life of an African leopard

◀ While wildlife photographers are often only on site for a short time, there are occasions when they can visit locations time and again. This can lead to people documenting a particular animal's life over several years.

Such is the case with this shot taken by wildlife and travel photographer Ryan Green, from Ireland, which was commended in the 2016 Travel Photographer of the Year competition. It was taken in Mombo Concession, Chief's Island, Okavango Delta, Botswana. The female leopard is known as Pula, and Green has spent years photographing her. In this image Pula bathes in the delicate light of day while relaxing on a branch.

To see more from TPOTY, visit www.tpoty.com.

Words & numbers

I don't want people to feel at ease. You want a bit of an edge

Lord Snowdon

British society photographer and filmmaker, 1930-2017

over
190,000

The number of people the Canon Group employs globally

SOURCE: CANON.CO.UK



3 Use strategically placed props – animals can have amusing reactions to their own reflection, for example. Visit The Comedy Wildlife Photography Awards at www.comedywildlifephoto.com for more ideas.

4 Laughter is contagious, so why not photograph someone mid-chuckle. Look for natural expressions and establish a rapport with your subject. Shoot just as the laughter dies down as this often results in a natural smile.

© AUSTIN THOMAS, WWW.AUSTIN-THOMAS.CO.UK / THE COMEDY WILDLIFE PHOTOGRAPHY AWARDS



This uplifting and amusing owl image was a finalist in The Comedy Wildlife Photography Awards 2016



The Canon PowerShot G9 X Mark II will be available from February, priced £499.99

Upgrade for Canon's PowerShot G9 X

CANON has announced an update to its G9 X slimline zoom compact, in the form of the PowerShot G9 X Mark II.

The new model maintains the same basic design as its predecessor, with a 20.1-million-pixel 1-in sensor. The lens is the same 28-84mm equivalent zoom, with a maximum aperture range of f/2-4.9. It also includes an ND filter. As on the G9 X, this lens employs Canon's Image Stabilizer, which works with Dynamic IS to stabilise videos. The control ring around the lens, used to change settings, is also included.

The big update, however, is to the processor, which was a stumbling block for the original G9 X. The new

model has upgraded from the DIGIC 6 to the newer DIGIC 7, which has previously featured in the G7 X Mark II and EOS M5 models. Canon says this brings improved scene detection and subject tracking. It has also boosted burst-shooting rates, particularly in raw mode, with the Mark II capable of 8.2 frames per second with a 21-frame raw buffer, whereas the G9 X struggled along at less than 1fps when shooting raw.

The new engine also makes in-camera raw conversion possible – a feature slowly making its way into the company's range of cameras.

The G9 X Mark II doesn't offer 4K video, but does record full HD footage at

The PowerShot G9 X Mark II is available in black and silver/tan (below)



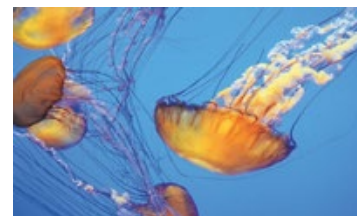
a choice of frame rates. Videos and images are recorded to SD, SDHC and SDXC cards, with the latter two up to the UHS-I standard.

Furthermore, while the camera offers Wi-Fi and NFC as on the previous model, it is the first in the series to sport Bluetooth Low Energy technology. This follows its inclusion inside the EOS M5 last year.

On the outside, the new camera appears almost identical to the G9 X, with just a small revision to the design of the thumb rest. The 3in LCD next to it, however, appears to be the same display as that on the G9 X, with a 1.04-million-dot resolution and touch sensitivity.

According to Canon, the model will be available in February for £499.99, in black and silver/tan.

The G9 X has a 28-84mm (35mm equivalent) f/2-4.9 lens



© JESSICA CHATBURN

Science competition is open for entries

THE INTERNATIONAL Images for Science competition 2017 is now open. The event is organised by The Royal Photographic Society (RPS) and supported by Siemens as part of The Curiosity Project, a three-year programme aimed at engaging young people's interest in science and engineering.

The judges are looking for images that tell a story based on the photographer's portrayal of science and how it impacts upon our everyday lives.

A panel will choose 100 entries to form an exhibition that will tour the UK, including visits to major science festivals.

Award winners will receive an RPS medal, as well as a share of a total prize fund of £3,500.

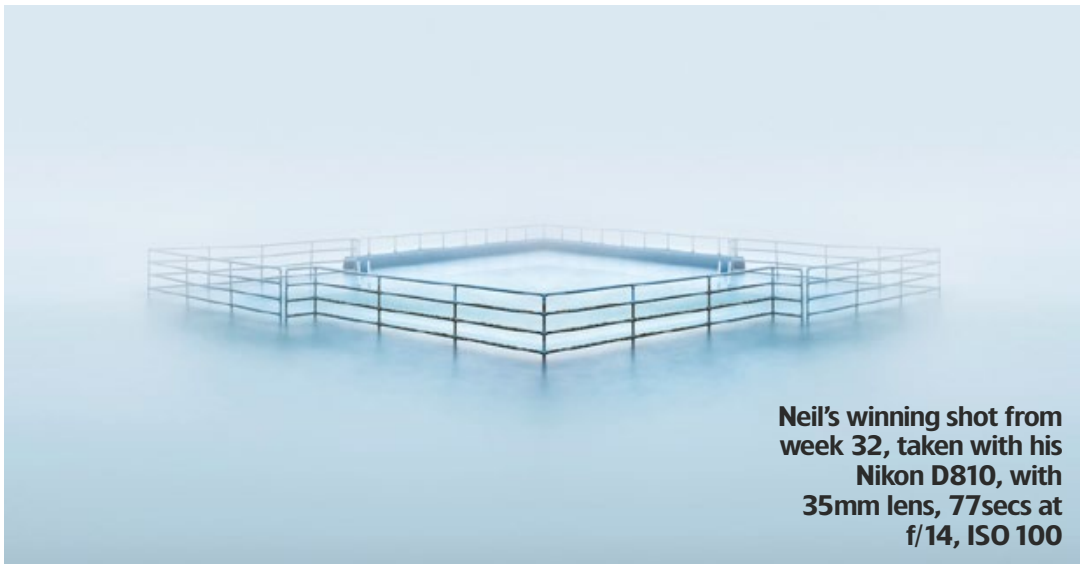
The closing date for entries to the competition is 30 April 2017 and it is free to enter. Visit www.rps-science.org.



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Neil's winning shot from week 32, taken with his Nikon D810, with 35mm lens, 77secs at f/14, ISO 100

© NEIL BURNELL

Photographer of the Year revealed by Wex

AFTER a year's worth of #WexMondays photo contests and more than 17,000 entries, amateur photographer Neil Burnell has been crowned Wex Photographer of the Year.

Each week over the past year, photographers have entered their best shot from the previous seven days, using the #WexMondays hashtag on Twitter. Wex Photographic's expert panel then selected the best of the week and awarded points to create a league table, which is hotly contested throughout the year. The result at the end of the year is a collection of

images of a range of subjects and locations.

Neil, who lives in Brixham, Devon, is a self-taught photographer with a passion for landscapes, and a first-time entrant. 'There are so many wonderful photographic opportunities near to home,' he says. 'I have always enjoyed photography ever since taking it as part of my art and design course at South Devon College 20 years ago! I have only recently taken the hobby more seriously (in the last two years) since retiring from playing local football, which has freed up more time.'

Louis Wahl, chief

customer officer at Wex Photographic says: 'We are so proud of this competition, and to see it grow in popularity over the years has been a real treat. Because people can enter for as many weeks as they like throughout the year, the winning selection of images represents a true cross-section of the UK's photography talent, with a vast array of subjects. We hope the public enjoy the exhibition as much as we have enjoyed seeing the images come in throughout the year.'

Neil receives £1,500 of Wex Photographic vouchers, with other prizes awarded to the runners-up.

Leica announces Oskar Barnack Award

THE 37th annual Leica Oskar Barnack Awards for professional photographers have been announced, with entries being officially accepted from 1 March-10 April 2017.

The brief for photographers is to 'perceive and document the interaction between people and their environment in a creative and ground-breaking style', in the form of portfolios of 10-12 images taken in 2016 or 2017.

The awards feature a prize package of €80,000, including a cash prize of €25,000 and Leica M-system camera equipment for the main category winner.

Last year, the headline award was won

by French photographer Scarlett Coten, who impressed the judges with her series challenging the archetypes of masculinity in the Arab world.



One of Scarlett Coten's 2016 winning images

© SCARLETT COTEN

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

DORSET



© SUE BISHOP

Shooting snowdrops

Light & Land is offering a workshop that offers the opportunity to visit the Forde Abbey Gardens in Dorset, where photographer Sue Bishop will get you on your way to capturing the beauty of snowdrops. It's not as simple as it seems.

7 February, www.lightandland.co.uk



© JEREMY SUTTON-HIBBERT

INVERCLYDE

Shipbuilding

Jeremy Sutton-Hibbert's exhibition Shipbuilding captures a moment in history at the Kvaerner shipyards in Govan. It offers an insight into the monumentality of this industry, and the people who drove it and the foreboding of its loss.

Until 19 February, streetlevelphotoworks.org



© OPEN EYE GALLERY

LIVERPOOL

North: Identity, Photography, Fashion

Liverpool's Open Eye Gallery is celebrating its 40th birthday, and as part of that celebration it is hosting a new exhibition exploring the influence of the North of England on fashion and visual culture.

Until 19 March, www.openeye.org.uk



© DUFFY ARCHIVE & THE DAVID BOWIE ARCHIVE

LONDON

Bowie by Duffy

To mark what would have been musician David Bowie's 70th birthday, Proud Chelsea is putting on an exhibition of signed prints taken by Duffy, a photographer who succeeded in taking some of the most iconic images of the star.

Until 5 February, www.proud.co.uk

David Clapp: Landscape Photography

Landscape and travel photographer David Clapp presents a showcase and workshop of his photography, and shows the ups and downs of his prolific career. Later in the day he will demonstrate how he processes his images.

29 January, www.rps.org/events

DEVON



© DAVID CLAPP

For the latest news visit www.amateurphotographer.co.uk




Leica M10

Michael Topham
samples the latest
creation in Leica's
legendary M system

At a glance

- £5,600 (body only)
- 24-million-pixel CMOS full-frame sensor
- ISO 100-50,000
- Leica Maestro II processor
- 5fps continuous shooting for up to 30 frames (DNG) and 100 frames (JPEG)
- ±3EV exposure compensation control

 OVER the past couple of years we've seen Leica announce some sublime cameras, with the Leica Q being just one example of a model that many photographers aspire to own. Now we've been given reason to get excited again with the release of the M10. This latest M-series rangefinder follows on from the iconic Leica M9 and is different from the Leica M Typ 240, with a multitude of refinements and improvements that are aimed at purists whose sole interest lies in stills photography. Stripped of movie recording and Leica's 'Typ' identity, the M10 has been designed as close as possible to the manufacturer's analogue M-system cameras and becomes the slimmest digital M-series camera of all time – so slim, in fact, that the dimensions of the M10 are now identical to those of Leica's analogue M cameras.

Features

Behind the M10's M mount lies a new full-frame CMOS sensor that features a 24-million-pixel resolution and omits the use of a low-pass filter to guarantee maximum sharpness. Specially adapted for Leica M-lenses, we're told this is a different sensor from those used for the Leica Q and Leica SL. The partnership of a newly developed Leica Maestro II processor alongside this new chip delivers an ISO range of 100-50,000, with the option to shoot continuously at up to 5fps.

The viewfinder has been extensively reworked, making it the best of any we've seen on a digital Leica M. The widest focal length it covers is 28mm, and to improve the view of subjects captured within the frame the field of view sees a 30% enlargement, with the magnification increasing from 0.68x to 0.73x. A 50% increase of the eye relief

Magnify button

Users are given the option to reposition the magnified view around the frame to inspect focus outside the centre.

SD card slot

The M10 features a single SD card slot that's accessed via the removable metal baseplate. The battery is changed in the same way.

is also designed to make it more convenient to use for those who wear glasses. Purists are more likely to use the optical viewfinder than live view, but the M10's 3in, 1.04-million-pixel screen gets around the problem of parallax errors (where the view offered by the optical viewfinder is not the same as that captured through the camera's lens) and offers a preview of depth of field, a detailed magnified view to check focus right across the frame, as well as a preview of white balance and exposure via a histogram. The same view can be seen by slotting the optional Leica Visoflex (Typ 020) electronic viewfinder (£360) into the hotshoe.

With a body depth of just 33.75mm, which is 4mm less than its closest relative, the Leica M Typ 240, a new battery has had to be used. It doesn't offer the same stamina as the older, larger battery, but it's claimed to last for approximately 600 shots per charge.



With video being left out in an effort to make the Leica M10 as pure and simplified as a rangefinder camera gets, you might assume Wi-Fi connectivity has also been left out, but you'd be wrong. The M10 is the first M camera with integrated WLAN connectivity, which allows users to transfer pictures wirelessly to iOS mobile devices, as well as the option to remotely control the camera using a dedicated Leica M app.

AP's Michael Topham tries out the rangefinder on the Leica M10 prior to its official launch



The lockable ISO dial is positioned on the far left of the top-plate



The Leica M10 will also be available in an all-black finish

Build and handling

The M10 shares the clean, clinical styling we've long associated with the Leica M system. The addition of a new ISO dial is located in the same position as you'd find the rewind lever on analogue models like the Leica M7. This means that, for the first time on a digital Leica M, all the essential shooting parameters such as focusing, aperture, shutter speed and ISO value can be selected manually, without having to access the menu. The small size of the dial means it only allows users to take control of the sensitivity between ISO 100 and ISO 6400, but by lifting the dial and rotating it to its M setting, you have control across the full ISO range in the main menu. Users who would prefer to use auto ISO can set the ISO dial to 'A' and cap the highest setting from the ISO set-up menu heading.

With no touch-panel display, the directional buttons that fall where the thumb rests are used to navigate the menu, which has also been improved to appear much like that on the Leica Q.

On the front of the Leica M10 you get the usual frame-line selection lever (a mechanism that allows photographers to assess the field of view of lenses with different focal lengths without having to mount them), a silver lens release button, as well as a button located just beneath the focus window to pull up a magnified view on the screen or EVF to aid with precise focusing adjustments.

In typical Leica fashion the build quality and finish of the M10 shout first-class German engineering. With a chassis made of magnesium, and top and bottom plates that are milled from solid brass blocks, you know it's built to last. It features water and dust-resistant weatherproof seals, and the black finish has changed slightly to what Leica calls a black chrome finish that offers a more even gun-like appearance. Although not exactly light on the scales at 660g (body only), the M10 weighs 20g less than the Leica M Typ 240.

The Leica M10 is available this month, priced £5,600.

First impressions

YOU get the impression that Leica has worked hard to reach its goal of embodying the true essence of photography with the new M10. By leaving out what's not deemed necessary for contemporary photographers, Leica has developed a camera that goes back to its roots and focuses on the special relationship that should be created between a stills photographer and their camera.

One of the big achievements has been shrinking the electronics into a more confined space, which should ultimately make it appeal to analogue Leica M-camera users who have been patiently waiting for a digital M with the same ergonomic features and size that fits comfortably in the hand. From a quick look at the images taken on our sample camera, the sensor seems to produce the goods, delivering usable results at ISO 6400 and beyond. The option to shift the focus magnification right to the edge of the frame also makes manual focusing away from the centre far easier. It goes without saying we're all very excited by the recent launch of the Leica M10 and we hope to publish our full review of the camera in the coming weeks.

Fujifilm launches X-Pro2 and X-T2 graphite editions



FUJIFILM has confirmed that its popular high-end rangefinder-esque X-Pro2 and SLR-style X-T2 models will be made available in special colour editions: graphite for the X-Pro2 and graphite silver for the X-T2.

The two cameras, which sit jointly at the helm of the X-series models, were released last year in black finishes. This move, however, echoes the release of the previous X-T1 in graphite finish back in 2014, although the original graphite finish was considerably darker than the X-T2's silver.

Fujifilm will supply the X-T2 graphite silver edition body with a handful of accessories as standard. These are a premium leather strap and an aluminium hotshoe

cover, together with a matching EF-X8 flashgun.

The X-Pro2 graphite edition, meanwhile, will include the Fujinon XF 23mm f/2 R WR and LH-XF35-2 lens hood, both in the same graphite finish as the body.

Fujifilm has suggested retail prices of £2,149 for the X-Pro2 graphite special edition kit (pictured above) and £1,649 for the X-T2 graphite silver edition kit (below). Both will be available towards the end of this month.

The X-T2 graphite silver edition comes armed with a matching Fuji EF-X8 flashgun





Viewpoint Andy Westlake

With new cameras costing a king's ransom, perhaps it's time to start spending more wisely

As someone who reviews cameras for a living, I tend to be acutely aware of how much they cost. When judging how the latest model measures up to its peers, it's crucial to know what else you can buy for a similar amount of money. And during the past six months or so, camera prices have gone up significantly.

The most high-profile example is Olympus's new flagship OM-D E-M1 Mark II. An undoubted powerhouse of a camera, it arrived with an eye-watering price tag of £1,849 body-only. With hugely accomplished rivals such as the Nikon D500 and Fujifilm X-T2 costing £1,730 and £1,400 respectively, many Micro Four Thirds users have been left feeling somewhat shell-shocked.

However, this isn't an isolated case. For its new D5600 DSLR – essentially a D5500 with a Bluetooth chip and a firmware update – Nikon wants £800 for a kit with a basic zoom lens, compared to the £720 launch price of its predecessor. Even old models such as the Canon EOS 6D or Sony Cyber-shot RX100 have seen increases of 10% or more, and lenses are starting to go up, too.

Exchange rates are key

While it's tempting to mutter about 'rip-off Britain', to understand this properly we need to look at exchange rates. Japanese companies make almost all cameras, which means they're

'Maybe it's time to make a resolution to spend your money more wisely'

ultimately priced in yen. Unfortunately for us, the pound dropped almost 40% against the yen over the course of 2016. There's no way retailers can absorb such a huge difference, so prices inevitably have to rise. I suspect we'll have to get even more used to higher prices during the course of 2017.

Spend wisely

With new hardware getting more expensive, maybe it's time to make a resolution to spend your money more wisely. If you really need a different camera or lens, look at the second-hand market. Plenty of retailers advertise in AP every week, if you don't want to take a chance on eBay. Or maybe it would be better to invest in a course to really understand how to make the most of your existing kit. But perhaps the best idea is simply to take a trip to a new location or event to get your creative juices flowing. Maybe you don't really need an expensive new camera after all.

Andy Westlake is currently the Technical Editor of *Amateur Photographer*. For six and a half years he wrote for Digital Photography Review, writing numerous lens and camera reviews.



For deep pockets only? The new Nikon D5600 and Olympus OM-D E-M1 Mk II

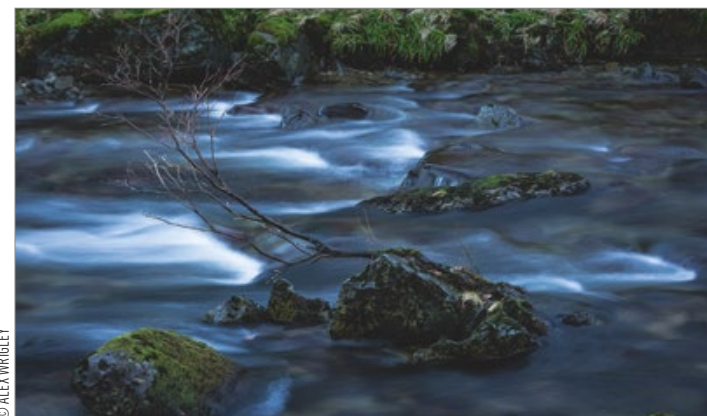
Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 21 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week



Twitter



Alex Wrigley @Wrig90

The reason photographers keep visiting the Lake District time and again is because it's an area that offers so much in terms of its larger landscapes and, as we see here, in its details. The silky water is a gorgeous canvas to emphasise the coarse textured rocks and moss.

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Facebook



Paul Barson

In this image titled 'Little Things Can Have Big Meanings' we see a common daisy acting as a rest-stop for a fly. By getting in so close Paul has revealed a world beneath his feet. The shallow depth of field works so well with the lighting, which falls upon the subject beautifully.

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Flickr



Gordon Rafferty

Here is a great image taken at Loch Eck in Scotland. Its use of reflections not only balances the composition but also acts as a leading line to guide us towards the background mountains.

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4K



α7 II

**Full-frame
for everyone**



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**Ultra sensitive
for professionals**

4K



Discover more at: www.sony.co.uk/a7-series

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Technique LIGHT PAINTING



ALL PICTURES © ANDREW WHYTE



Andrew Whyte

Andrew Whyte specialises in shooting long exposures at night. His light painting tools have included a rollercoaster and someone abseiling within a 90ft waterfall. You can see a display of Andrew's light painting images on 2-metre light cubes in Regents Place, London until 17 February 2017. Visit www.LongExposures.co.uk or find him on twitter [@LongExposures](https://twitter.com/LongExposures).



KIT LIST

◀ Tripod

A robust tripod provides a stable platform for long exposures. Attach a small LED or glowstick so that you can locate your camera in the dark. Alternatively buy a model with a built-in light.



◀ Ultra-wideangle lenses

Ultra-wide lenses bring the frame to life. They also help minimise depth-of-field worries, making them ideal for those times you require super-sharp results.



◀ Remote release

A remote release is essential for preventing camera shake when you're starting/ending your exposures, or executing bulb-time exposures. There are plenty of models available.

Tricks of the light

Anything from cheap fairy lights to paint rollers can be used as a light painting tool, says **Andrew Whyte**, and the results are quite dazzling

Known by many names, light painting (or light graffiti, light art, painting with light) is a well-established photographic process with roots that can be traced back to the early days of photography. The practice of using light to trace a path into an image began with time-in-motion studies and subsequently evolved creatively in the hands of artists like Man Ray, Picasso, and photographer Eric Staller. Pre-digital, the technique was hugely experimental, given both the characteristics of film during long exposures and the fact that you had to wait for visual feedback on your results.

But as camera technology has improved, along with that of small, battery-powered lights (and the batteries themselves), light painting has become infinitely more accessible, and is commonly seen as a photographic rite of passage – with good reason. The processes of light painting encourages experimentation and rewards creativity, not to mention demanding that practitioners break out of their comfort zones into the world of full manual camera operation.



Light painting can be child's play – my daughter's movement through the scene created this organic flow of light



◀ Torch/flash

Torchlight is live and therefore easy to see and control where your light is falling. However, flash is quicker and more powerful, and freezes people if you want crisp silhouettes. Where possible, try to keep both in your kit bag.



◀ Lights, gels etc

Fairy lights are cheap and versatile: they can be strung out, bunched up or swung in either state – with effective results. Look for light-up toys, finger lights and anything else that illuminates, and don't forget the batteries.

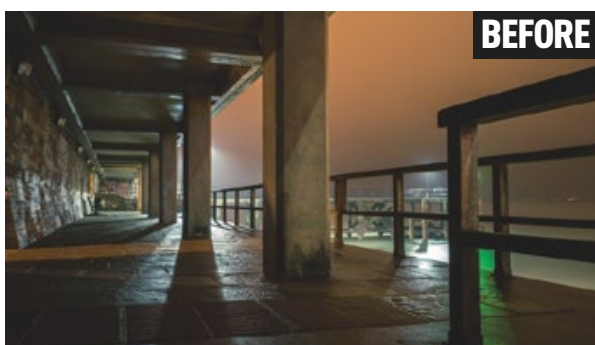


◀ Hat/boots, socks, tea/cake

Avoid an early bath by preparing well for late nights and cold weather. Dress to keep your extremities warm and take some feel-good sustenance with you.

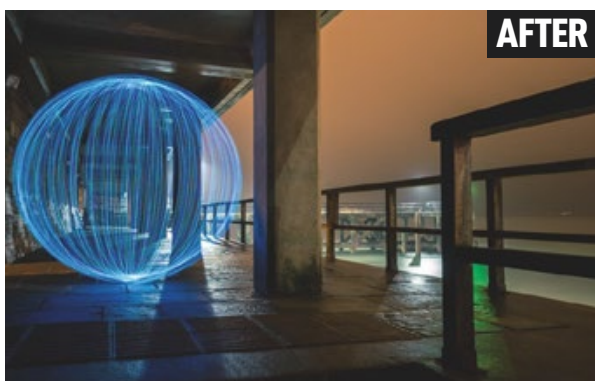
Technique LIGHT PAINTING

Having selected settings to capture the Milky Way, I needed only a relatively small torch to illuminate the elevated expanse of each archway



BEFORE

EACH variable you adjust affects different elements of the scene. In this example (above), a 30-second test shot at ISO 200, f/4 gave me a pleasing ambient light, but the light transmitted through the aperture would have left any light painting trails with extensively clipped highlights.



AFTER

ADJUSTING the aperture to f/8 is a two-stop decrease of light sensitivity that primarily affects my own light sources and can be offset by a two-stop increase in exposure duration. Thus, the final image (above) shows a reciprocal adjustment from f/4 to f/8, and from 30 seconds to 120 seconds.

Although depth of field is seldom an issue when using ultra-wide lenses, if you are challenged by a lack of sharpness introduce ISO adjustments in place of aperture adjustments. Remember to stay within the limits of your camera's noise management capabilities.



Why? Simply put, using Shutter Priority or Aperture Priority means that you are asking the camera to make decisions on your behalf. Any stray light or shadow detected by the camera while it's metering will affect the settings used. Oncoming headlights, for instance, may trick the camera into thinking that the scene is brighter than it is, leading to underexposure. While you may end up with a great shot, relying on the camera's choices means that you are removing the guarantee of consistency. Far better to take control, let your light painting tools determine the aperture you set, and adjust the shutter speed to influence the amount of ambient light gathered by the camera. Use the slower pace of night to reflect on results and changes to settings to get the image you're after.

Try a black background

There is no shortage of styles to pursue. From abstract frames of light movement against a black backdrop to geometric patterns that brighten architectural spaces, or moonlit landscapes with added flourishes of light, there's no strict rules about right and wrong.

Arguably it's least complicated to shoot light painting on a black background, particularly as it's likely you'll be able to create something within the confines of your home, garage or garden. But that's not to say it's easy; in fact, with nothing else in the frame, you'll be opening up the aesthetic of your light painting to the most scrutiny. Nonetheless, it's a great starting point, and in a technical sense it acts as a gateway to more adventurous concepts.

Experiment on location

On the other hand, if you're prepared to take on the further challenges of light painting on location, doing so opens up a whole world of storytelling opportunities as you integrate dynamic trails of light into the landscape.

There's even a further, less-discussed, variant of light painting where you add illumination to a subject or scene but keep the light source out of frame. It's a technique with a range of uses: automotive photographers will use top-end LED arrays to meticulously highlight the gleaming form of prestige cars while, at the other end of the scale, urban explorers commonly showcase the textures of decay using nothing more than a torch.

Choose your equipment

Whichever style you opt for, your approach is likely to be very similar. A camera and tripod are obvious requirements while a cable release is strongly recommended, even if you don't plan to shoot beyond the 30 seconds that most cameras can manage without one. Ultra-wideangle lenses are the most popular choice among light-painting photographers, with their wide field of view and minimal issues with depth of field. More on how to actually focus in a moment.

In theory, you can create a light tool from almost anything that illuminates or glows: fairy lights are versatile and even if you can only find white lights, their colour can be changed with lighting gels or tinted cellophane. Light sabers dug out from a child's bedroom can be pretty handy, along with finger lights and glowsticks (at the



Light painting over water can transform negative space with fascinating rippled reflections

cheaper end of the scale). If you feel like busting the budget, try specialist tools like the Pixelstick, Light Painting Brushes or the Ball of Light tool. (Turn to page 47 to see more on what's possible.)

In reality, practical considerations will lead you to match your light source to the local conditions – bright LEDs in urban areas versus dimmer lights out of town (or, at least, weaker batteries). It's best to use tools of similar intensity within the same exposure otherwise you'll run the risk of overwhelming your camera's dynamic range and end up with either blown highlights from the brighter light or no visual impact from the dimmer light. Experience helps, but judging the suitability of a light tool in any scenario is often a matter of trial and error.

Perfect your focusing

Once you've gathered light tools and other camera essentials it's time to set up. If your location is dark enough for a multi-second exposure, it may be too dark to compose your shot easily or permit autofocus. This is where a decent torch comes into its own, enabling you to illuminate within your frame for composition and focus purposes.

In a scene illuminated by torchlight, autofocus should work effectively. Try it by focusing your camera at the area in which you'll be light painting. However, I find myself increasingly focusing manually using the excellent focus magnifier and focus peaking of my Sony Alpha 7s' bodies – these features offer a zoomed live view of the scene and, within that preview, show small



Creating light trails

IN MANY ways light painting can be likened to an extension of shooting traffic trails, with the head- and tail-lights of traffic replacing handheld lamps as the source of illumination.

In fact, so similar are the approaches that I often recommend traffic trails as the best starting point for newcomers to nighttime long exposures: again, use the aperture setting to control the brightness of vehicle lights and dial in a shutter speed that gives you the ambient lighting you're looking for.

As complex as this shot appears, it actually came down to timing. Having reached the vantage point a few minutes before sunset,

I waited for those perfect few moments when ambient light levels dropped enough to balance the glow of fixed and moving lamps across the scene.

I knew I'd need exposures of 20 seconds or more – the average time it was taking for trains to pass through. Fortunately the variables converged to the same point in time – a fading sky and 20 seconds at f/11 – the aperture best suited to capturing these lights from my raised viewpoint.

I kept shooting long enough for a train to pass on each set of tracks, then I layered my favourite frames in Photoshop.

'It can be gentler on the mind and body to start your light painting journey with a physical subject'

➤ coloured highlights around elements that are in focus. In most cases you'll need to switch off the camera's AF to prevent the camera from trying to refocus when you next press the shutter button.

Get into position

To aid moving in the dark it can help to mark the boundaries of your working area with glowsticks or tape on the ground just outside of the frame, and use more tape (or sticks/pebbles) to identify positions from where you're going to light paint.

A 30-second test shot will help you to confirm your composition and give you an idea of the ambient light levels, photographically. You can shoot this at a higher ISO to speed up the test shot process, then drop the ISO back down to 200 and extrapolate the other settings for your final shot. Note, however, that while the exposure triangle relationship is linear, all settings are not created equal when light painting.

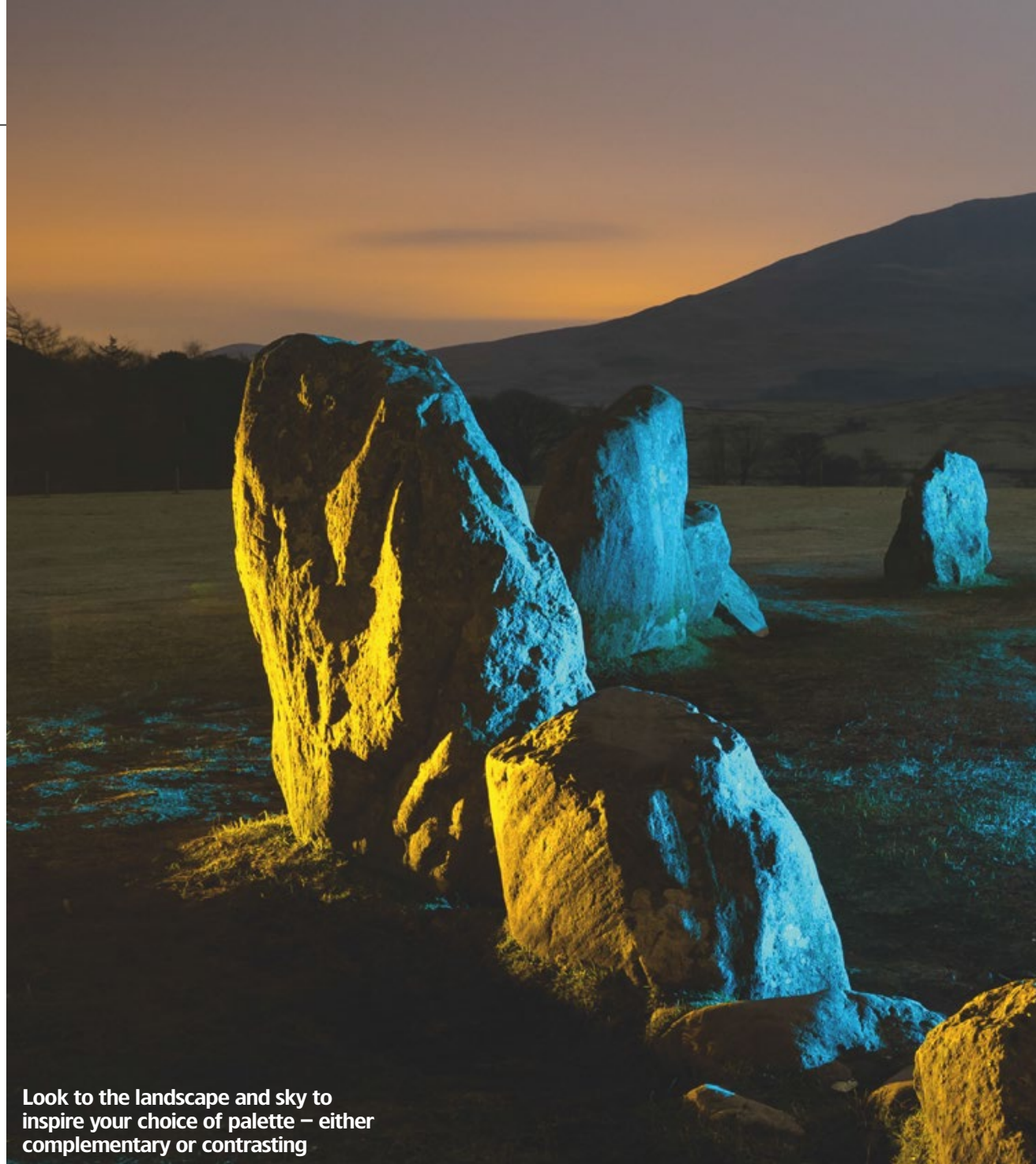
On paper, settings of ISO 200, f/4 and 2 minutes would give the same ambient brightness as ISO 200, f/8 and 8 minutes. But unlike aperture and ISO, shutter speed has no impact on how much light from a moving source reaches the sensor – it only affects how long the trail might be. An aperture of f/8 is a typical starting point to capture the likes of fairy lights or light sabers, so calculate your exposure length from there, making reciprocal changes where required.

In all but the brightest environments a short exposure duration – 10 seconds or less – will result in a dark background, but the trade-off is a lack of time for light painting. Nonetheless there's time to take a few steps across the frame or just motion your light past the camera. If you aspire to create grander patterns, consider shooting several frames consecutively and layering them in post production. Your cable release will be invaluable for this, acting like a finger on the shutter button to trigger images at your desired frequency.

Move through the scene

Meanwhile, longer exposure times gather more ambient light and can help convey an ethereal feeling, particularly if you're in the landscape with clouds drifting by or trees swaying in the breeze. Remember to separate the time it takes to complete your light painting versus the time needed to gather sufficient ambient light.

Throughout your exposure you have the opportunity to move through the scene, introducing light as you go. Handheld light, swung with fluid arm movements,



Look to the landscape and sky to inspire your choice of palette – either complementary or contrasting

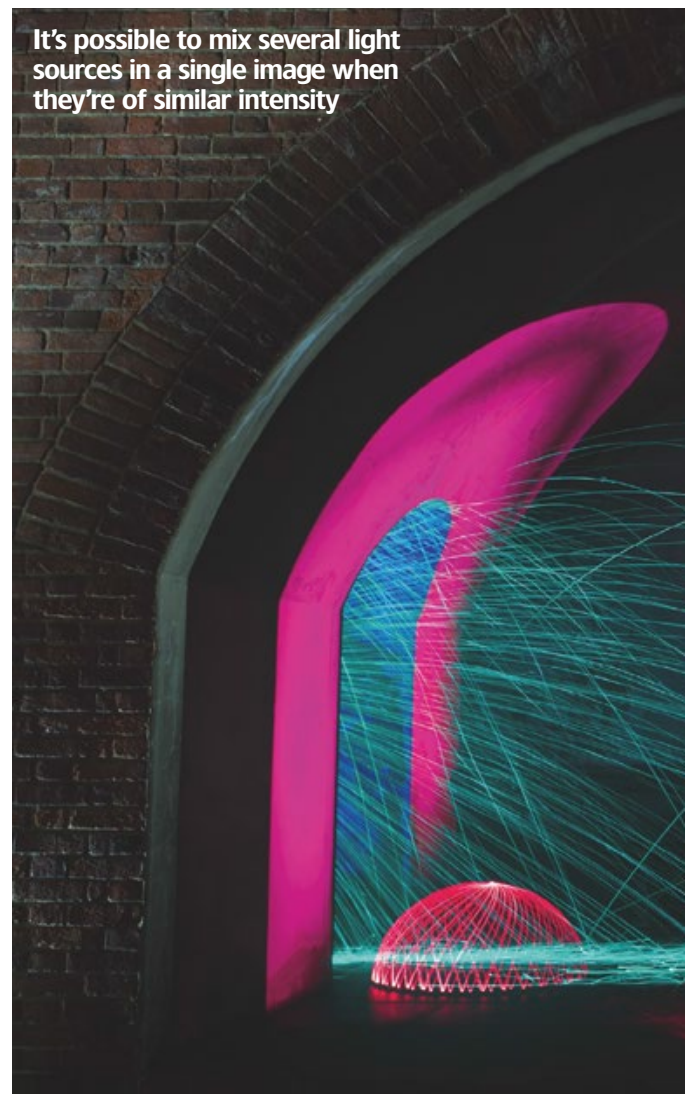
introduces an organic sense of movement whereas light trails anchored at a fixed point – rotated around a light stand, for example – bring geometric precision.

Experiment with a physical subject

Waving lights around for minutes at a time is not for everyone. It demands a significant amount of creative vision, not to mention endurance. Instead it can be gentler on the mind and body to start your light-painting journey with a physical subject, and build a shot around it. Much of the approach is the same. Focusing on something – a car, for example – is always easier than focusing on nothing!

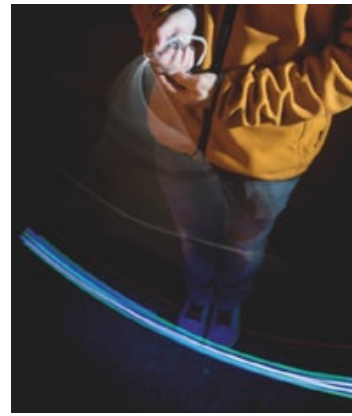
With the right combination of technique, location and tools it's possible to light a car in a single frame, although this approach will lead to compromises. The key to a strong final image is accepting that it's going to take several lighting frames, often with different exposure values. Shooting separate frames for each 'plane' of the car, as you walk parallel with each side, front and rear, is a good target to ensure that you have captured light in and from enough angles. Further exposure-adjusted frames for head- or tail-lights and, of course, a base foreground frame, should give you all the files you need to complete your layering, without

It's possible to mix several light sources in a single image when they're of similar intensity





Andrew's top tips



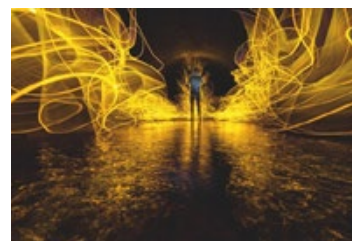
Create an orb

Hang a diffuse light from one hand and support your wrist. Face away from the camera and swing the light in a circular motion above a marked point. Take small steps all around the mark until you are back where you started.



Use a wheel

Space fairy lights around the rim of a bike wheel. Support with an axle that's the same length as the radius, so the wheel rests at 45°. Start with the lights facing away from the camera then roll the wheel around its pivot until it's back at the starting point.



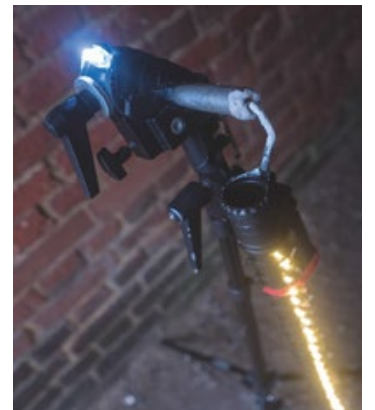
Keep moving

Use long LED lights or shine a torch into some light-gathering acrylic. Move through the scene, remembering your speed will affect the intensity of the recorded light (slower = brighter, and vice versa). Stand side-on to the camera and use your shoulder joint as a pivot point to create an orb.



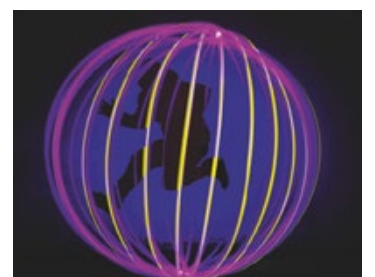
Try wire wool

Stuff a lemon-sized clump of fine-grade wire wool into a cheap food whisk or wire bird feeder. Wire wool can be ignited with a lighter, which aerates to send sparks flying when swung around à la orb. Use only in non-flammable locations and make sure you wear eye protection.



Etch circles

Attach lights to a paint roller and clamp the whole assembly to a lighting stand or spare tripod. Rotate the rod around its hub (roller) to etch circles of light into the image. With angled brackets, you can rotate your lights in a greater range of positions.



Freeze the action

Use a burst of light from a flash to freeze the form of a person, standing or in motion. People don't stay still for long so if you try to do the same thing with torchlight it can lead to poorly defined edges or ghosting/halos.

➤ overwhelming yourself with too many frames to then have to work through in post production.

Try continuous lighting

Continuous lighting offers an advantage over flash in that you can observe the effect of the light 'live' and make adjustments accordingly. As you might expect, a weak light held close to a car will create a very different result than a strong light held further away. Similarly, different aesthetics can be achieved by holding your light higher or lower. Cars usually look better lit from above but it can be a matter of individual taste.

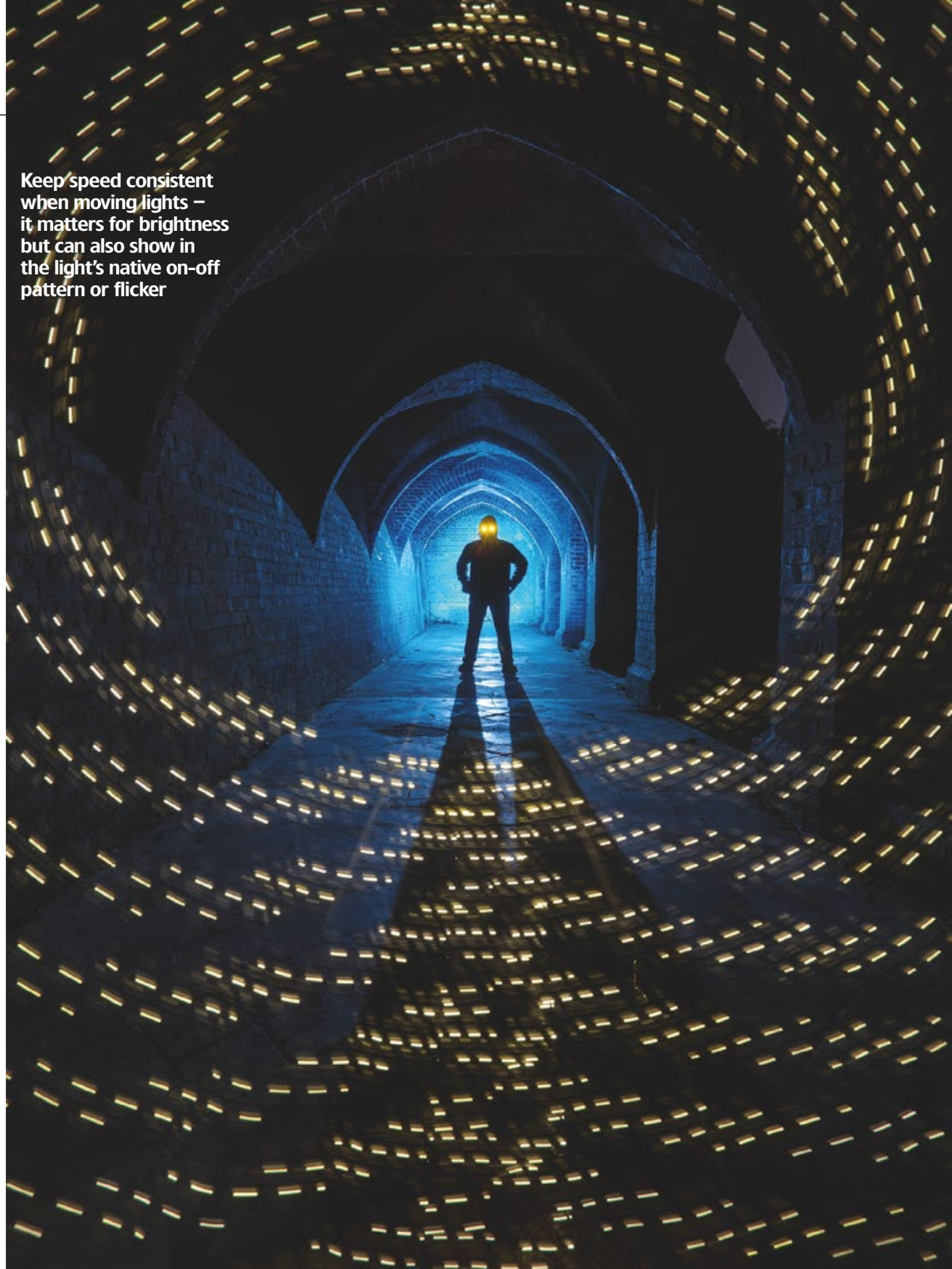
In most cases, a similar approach can be applied to other subjects, from simple studies in the comfort of a home studio to dynamic interpretations of monoliths amidst the landscape. You can, of course, apply illumination to the landscape itself. In this case, as before, experimentation around the relationship between camera, light and subject can yield dramatically different results with nothing more than a few footsteps one way or the other.

Colouring your light(s) with gels is a good way to differentiate illumination from different positions. Expect 1-2 stops of light loss from your torch when using gels, however, which can be offset by any combination of moving closer to the subject; moving the light more slowly over the subject area; or adjusting the camera settings.

Get it right in-camera

The unwritten rules of light painting suggest that images should undergo no editing once the shutter closes. Following such an ethos can be frustrating, especially if you make a mistake towards the end of a 15-minute frenzy of lighting. However, shooting to create a usable JPEG

Keep speed consistent when moving lights – it matters for brightness but can also show in the light's native on-off pattern or flicker

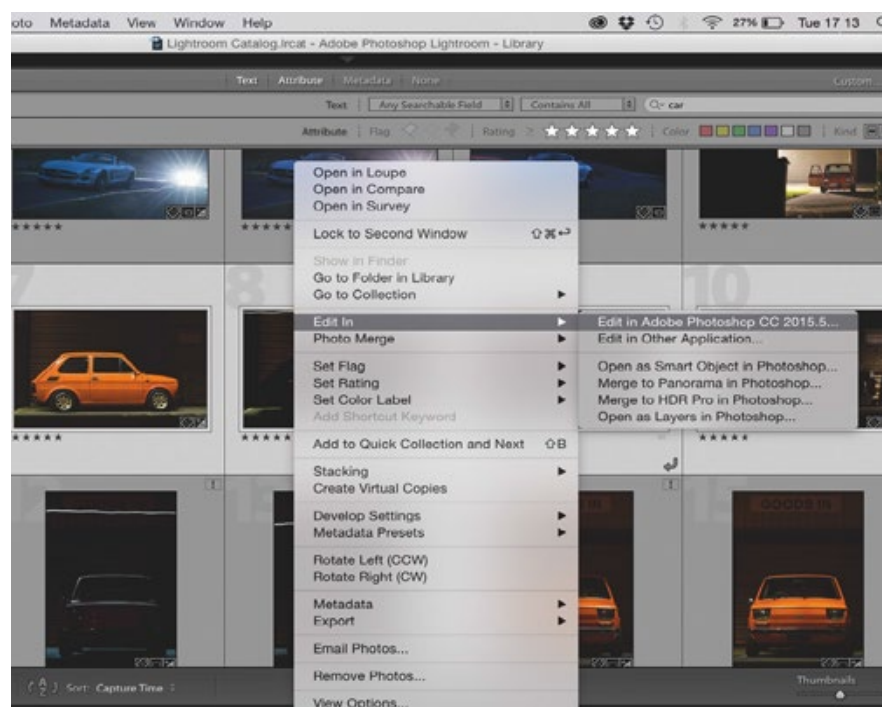


STEP BY STEP – POST PROCESSING



Import and tonal adjustments

I use Lightroom for developing single images and cataloguing Raw files, but I dip into Photoshop when I'm layering two or more frames. You need to develop a workflow that works for you. When it comes to settings, the highlight and shadow sliders are my most frequently used adjustments.



Select the frames

In Lightroom select all the frames that you want to consider for layering. This might include a clean, base exposure without light painting or even light-painting frames from other sessions.



In brightly lit urban environments you may only have a few seconds to capture traffic trails before other parts of the image overexpose

‘The unwritten rules of light painting suggest that images should undergo no editing once the shutter closes’

straight out of the camera is undoubtedly rewarding and may serve to motivate you towards constant improvement. How far you’re prepared to go in your editing software is a matter of personal preference, but as ever shooting raw will give you the greatest latitude to recover highlights and lift areas of dense shadow. Take time to nail white balance in camera, though, as having the ‘wrong’ white balance selected on location appears to have a significant tonal impact.

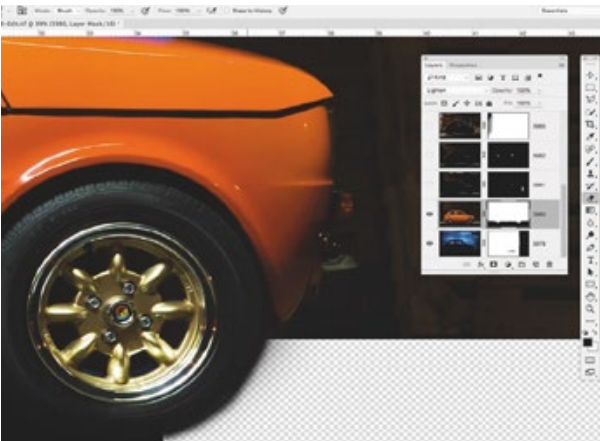
Embrace post-processing
If you do decide to embrace post-processing it opens up options to create your final image in simple stages, varying the settings to accommodate a wider range of light sources. For example, capture a base exposure with no light painting, then shoot separate frames for EL wire, orbs, domes, light sabers and wire wool, changing the aperture setting from f/4 to f/11 to reflect whichever light you’re using. The exposure time can vary

in response to the time you need for each light painting function.

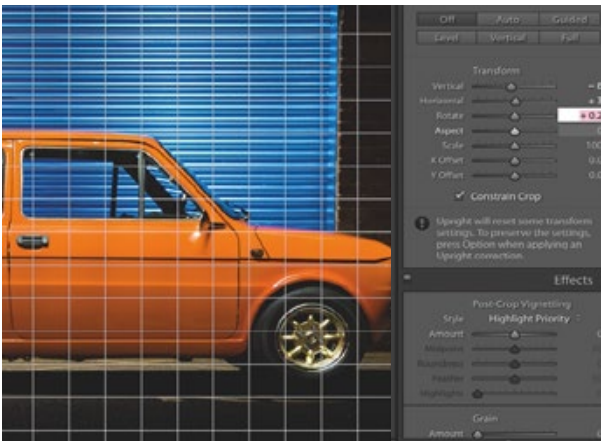
Embrace post-processing
Free software from www.StarStaX.net (designed for star trails but equally applicable to light painting) can quickly stack your JPEGs into a single image, or you can use Photoshop Layer blending mode > Lighten for complex layering with the freedom to mask areas of each frame. With the increasing interest in light painting driving a new generation of both practitioners and resources, it looks like the technique has a very bright future indeed.



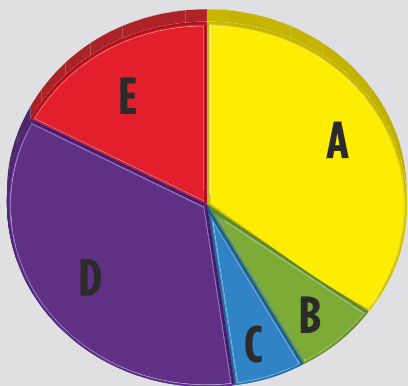
Blend the layers
In Photoshop, copy each frame to a new layer in the same file and blend with ‘Lighten’ layer blend mode. Adjusting the opacity can bring a more cohesive feel across the whole image but straying too far from 100% opacity on lighting frames can look muddy.



Clean up the image
Any areas with stray light, or where you’ve ghosted into individual frames, can now be masked off to clean up the image. I usually place my base exposure as the bottom layer to preserve its EXIF data when it’s saved back to Lightroom.



Make final adjustments
When you save and return, it preserves the layers and returns you to Lightroom for any final adjustments, and the chance to export. It’s here that I do any Transform adjustments to minimise the potential of small frame-to-frame misalignments.



In AP 7 January, we asked...

Apart from magazines, where do you turn to for help with your photography problems?

You answered...

| | |
|--|------------|
| A Online forums | 35% |
| B Camera club members | 7% |
| C Friends, colleagues and/or family | 6% |
| D Video tutorials (such as those on You Tube) | 35% |
| E Other | 17% |

What you said

'I quite like books as a means of instruction (that includes the user manual).'

'I usually find that the AP forum is the ideal place to bring any knotty (photographic) problems I may have.'

'There is no doubt at all that the web is both the best source of information and of a profusion of misinformation.'

'This one's easy – I throw myself to the mercy of the AP forum hive-mind!'

'Online would be my answer. Forums are useful, as are (some) instructional videos. In the past I have learned from books and magazines, but – a sign of the times – one of our local city libraries has closed its reference section.'

Join the debate on the AP forum

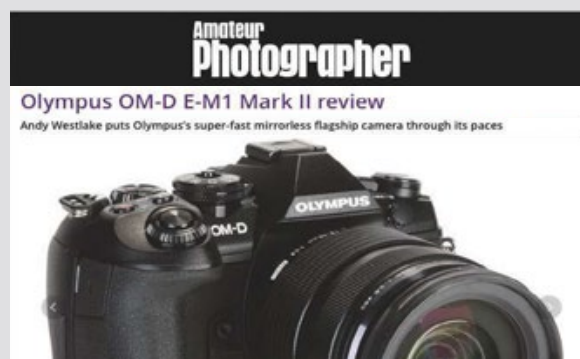
This week we ask

Have you ever used a handheld light source for your pictures?

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Top gear

What's trending on the AP website



- 1 Olympus OM-D E-M1 Mark II review
- 2 Panasonic Lumix DMC-TZ100 review
- 3 Canon EOS M5 review
- 4 Fujifilm X-T2 review
- 5 Panasonic Lumix DC-GX800 first look review

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LETTER OF THE WEEK

Just recognition

In the pantomime that is the New Year's Honours, when many people are given gongs just for doing the jobs for which they are highly paid, there are shining examples of deserving names who have made a notable difference.

The knighthood for Sir Don McCullin (AP 14 January) is not only long overdue, but also it is thoroughly deserved for a talented photographer whose work has shown the senselessness and horror of war in ways that leave a lasting impression. His skills are unquestionable; his commitment is unshakable; and his personal history is remarkable.

Staunch critics who say we have an outdated and outmoded system of honours can take comfort in the fact that sometimes

the right people are recognised, although few in number. However, when you consider that the Order of the British Empire is 100 years old this year, you perhaps realise the time for change is here – and the empire has long since gone.

Roger Campbell, via email

I've been lucky enough to meet Don. He is a living legend and has done much to raise the profile of photography and photographers in this country – as you say, it's an honour well deserved. He's also one of the most interesting, honest and charismatic speakers you will ever hear, so I'd urge any readers to get to any events where he's appearing – Geoff Harris, deputy editor



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Worrying condition

After suffering for some time, I knew help was needed. The symptoms were obvious: unrest, distraction, hesitation, and some feelings of envy. The doctor was patient to a point. Then he made it clear in sharp terms that there was no short-term treatment. He advised a long, slow recovery with the help of others. My problem? He said it was a confirmed case of LAPSE – and pretty common these days. Apparently, 'Lusting After Perfectly Specified Equipment' is becoming widespread. Some people exhibit early signs, while others have the onset after years of activity. Severe cases can see sufferers spending vast amounts with no better results.

Could AP alert its many readers to this worrying condition? My own condition has improved, I'm glad to say, because family members have

unplugged many of my trusted connections. At its worst, mine was never a pro-lapse, but serious amateurs and semi-professionals should take note that they are at risk quite often.

Mike Taylor, via email

Praise for local shops

I have often seen praise of local camera shops over online retailers, but I have always been sceptical. Recently, though, I've had some great experiences.

A year or so ago I received excellent service from Digital Depot in Stevenage, Hertfordshire, when I bought a Pentax K-5 II. Then, last summer, I received first-rate assistance at the Skipton Camera Centre in North Yorkshire. I only went in

to browse, but the manager was so helpful that I bought two second-hand lenses.

I am now converted to trying a shop in the first instance.

Martin Harris, Essex

Manipulation matters

I am not a fan of post-manipulation of images, but sometimes we have no choice. It was the late, great Henri Cartier-Bresson who defined the notion of the 'Decisive Moment', and that we should



The 16.3-million-pixel Pentax K-5 II DSLR

always print the full frame, yet history has shown that he cropped some of his classic images, so why shouldn't we?

The human eye is a wonderful thing, but it doesn't see the world as a camera does. We glance at a building lit in low golden sunshine, but when we take a picture and look at the result, it can be disappointing. Sure, the golden sunshine is lighting the building, but the shadow details are black, with no detail. In a case such as this, I think we are justified in tweaking the shot.

However, we have to be careful, as less is more. I have seen some magazines full of HDR images that have been flogged to death in Photoshop, looking nothing like a natural picture. Then some people build a new picture out of composite images to make something that looks nothing like the image the photographer originally took.

We need to be so careful, and owe a duty of care to show future generations what we saw on our daily travels.
Andrew Redding, via email

I agree that most images need tweaking to match what we see with our eyes, and that any manipulation should be carried out with great thought. Yet the

amount of post processing often depends on the end use of the photograph. A documentary shot, for instance, should show the world as the photographer saw it (maybe with minor tweaks to exposure), but as many of our pictures are created for artistic purposes there is no real need to limit our time in the digital darkroom. After all, Ansel Adams once said, 'The negative is comparable to the composer's score and the print to its performance. Each performance differs in subtle ways.' Creative use of post processing can be an art – Tracy Calder, technique editor

More old gear

I look forward to AP arriving on a Saturday morning and am always eager to check the cover to see what treats are in store. Recently, though, there seems to be a dearth of detailed 'old gear' reviews.

I long for a review that talks about the quality of the milling, the smell of the lubricant, the slickness of the wind-on mechanism, and where the weight is an indication of quality engineering rather than a design that means you couldn't possibly carry it around all day.

Some years ago we had the excellent *Classics to Use* articles by Ivor Matanle, which were beautifully detailed and illustrated. So how about some more old gear reviews for all us simple film aficionados out there?
Stuart Pratt, via email

I hope you've spotted John Wade's excellent 'Blast from the Past' series, which aims to cover classic film cameras that are still entirely usable today. We've given it greater prominence in recent months, with a whole page devoted to some of these wonderful old machines – Andy Westlake, technical editor

Resolving the issue

Could you explain the resolution charts in the Canon EOS M5 (7 January) and the Fujifilm X-T2 (19 November 2016) tests? In the Canon test, the pointer, indicating 17, is multiplied by 200 to get 3400l/ph, while in the Fujifilm test, the pointer, indicating 17, is multiplied by 400 to get 3400l/ph.

Nick Trye, Essex

Apologies for the typo in the Fujifilm X-T2 test: 17 has to be multiplied by 200 to get 3400, not by 400! – Andy Westlake, technical editor

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Barend (Yssachar) Elburg

'Being born in 1940 in Holland and having survived with my parents, hidden by righteous gentiles, I feel it is my duty to work voluntarily for my fellow Holocaust survivors.'



ALL PICTURES © HARRY BORDEN



Maria Lewitt

'I am grateful to Australia and its unique people for letting us into this country, giving us a chance to lick our wounds, and then to carry on with a normal life.'



Surv

Although famous for his celebrity portraits, **Harry Borden's** first book is a moving collection of Holocaust survivor portraits. It was partly an exploration of his own cultural heritage, he tells **David Clark**

Growing up on a farm in Devon in the 1970s, Harry Borden became aware that his cultural identity was different to his school friends. Although brought up in a 'vaguely non-religious' family with a Christian mother, his father, Charles, is a Jewish New Yorker of Eastern European descent. At a young age, Harry was shocked when his father said the Nazis would have killed him and his

children for their racial background.

At the same time, his grandmother made him feel proud of his Jewish roots. 'She pointed out the disproportionate number of famous and successful people who have Jewish ancestry,' Harry says. 'As I grew up, having Jewish roots didn't impact on me on a day-to-day basis, but I was always aware of it.'

Today, 51-year-old Harry is a prominent, award-winning portrait photographer with a long list of



Zvi Sharp

'My name is Hersek Szarfsztum.
Born 3 March 1928 in Ryki,
Poland, I am proud to be a Jew.'



Leon Rosenzweig

'The best time of my life is
when I am with my family.'

iving history

famous sitters that includes Tony Blair, David Beckham, JK Rowling, Baroness Thatcher and Paul McCartney. As regular AP readers will know, he tells the story behind these shoots in our regular *When Harry Met* feature. More than 100 of his portraits are in the National Portrait Gallery's collection.

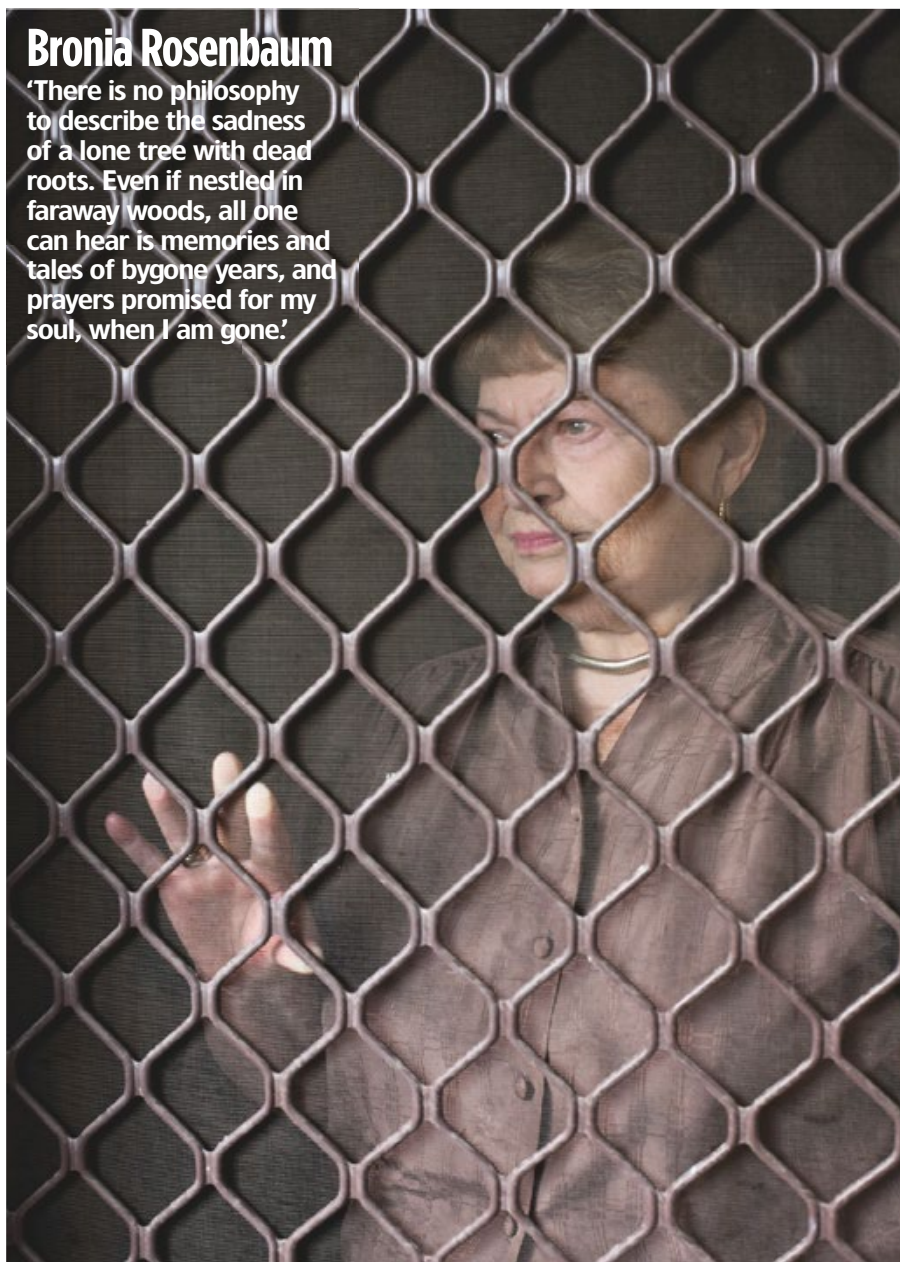
In between these assignments, Harry also works on his own long-term personal projects. This month, a project inspired by his

cultural background reaches completion with the publication of his book *Survivor: A Portrait of the Survivors of the Holocaust*.

It's a collection of 100 sensitive and dignified portraits of people whose lives have been affected by the Holocaust. They range from those who endured the horrors of concentration camps at first hand, to refugees rescued and brought to the UK as children via Kindertransport.

Bronia Rosenbaum

'There is no philosophy to describe the sadness of a lone tree with dead roots. Even if nestled in faraway woods, all one can hear is memories and tales of bygone years, and prayers promised for my soul, when I am gone.'





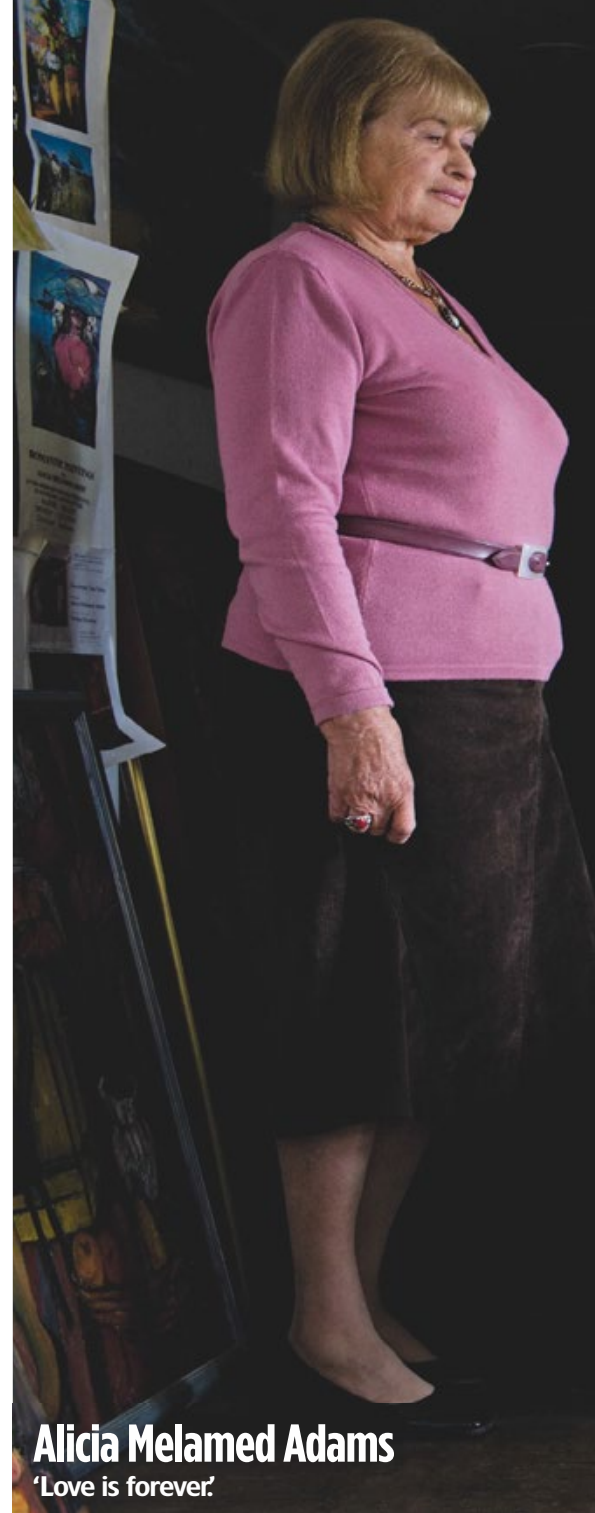
Felix Fibich

'In my dancing I was trying to express a full range of human emotions, from the joy of life to deep sorrow of pain and suffering of tragic life.'

Harry Borden tells the story behind one of his 'Survivor' portraits

'FELIX Fibich was a highly regarded dancer and choreographer. He was born in Poland in 1917, and, when the Nazis invaded, he and his family were forced to live in the Warsaw ghetto. He managed to escape, but the rest of his family was killed. He emigrated to the United States in 1950, where I photographed him over 60 years later.'

'I went to his flat in New York, where he had a carer who was obviously really fond of him. Before I started photographing him, he asked if he could express himself through dance. He went through various different moves and when he got into this particular position, I said, "Hold that a second." 'He was lit with daylight coming through the window. I just angled the camera so I could include the photograph of him as a younger man. I thought it was really poignant. His expression here is extraordinary, full of emotion, and it makes a powerful image.'



Alicia Melamed Adams

'Love is forever.'



Motivation

The idea for the book took root after Harry attended the photography festival at Arles, France, in 2008. He was impressed by displays of bodies of work on specific themes by photographers such as Vanessa Winship and Eugene Richards, and decided to work on his own personal project.

'I'm proud of my body of professional work,' he says, 'But I realised I wanted to do something that was less about being phoned with a one-off commission and more about a personal exploration of my identity. Photographing Holocaust survivors seemed an obvious subject and one in which I had a personal interest. A lot of these survivors were coming to the end of their lives, but hitherto had been largely reluctant to be photographed or interviewed.'

His project began when he was invited by the Royal Society of Surgeons to photograph some of its members. During discussions with one of the directors, he was given the names of two or three Holocaust survivors who were society



members. After photographing them, he gave a talk about his work at the London Jewish Cultural Centre and announced his plans to the audience. In exchange for being part of the project, Harry said that anyone who was photographed would be given a print. Several more people came forward.

At this point, Harry started a website to promote awareness of the project. After doing an interview about it for the *Australian Jewish News*, more survivors were located and photographed, this time in Melbourne's sizeable Jewish community.

The article also aroused the interest of Australian writer Miriam Hechtman, who contacted Harry and said she would like to get involved. She subsequently helped arrange an interview with *The Jerusalem Post* and then later the *New York Times* and accompanied Harry on the ensuing trips to Israel and New York.

Shooting the portraits

Harry took a relaxed, low-key approach to photographing the



'I wanted to do something that was less about a one-off commission and more about an exploration of my identity'



Moshe Shamir

'As a Holocaust survivor never to forget! Never again!'



Arno Roland

'I left Berlin in 1939 with a Kindertransport to Holland, where I survived in hiding and finally came to New York/New Jersey, but without my younger brother Ulli who perished in Auschwitz. I wish to thank Miriam and Harry for their work to show some of the faces of those who outlived the Nazi nightmare.'

Lina Varon

'After surviving the war and the consequences of the war, every day has been and is a bonus for me.'



'I just had a chat with them and took photographs in a very reactive way, using available light'

➤ Holocaust survivors. 'My usual modus operandi was to start off by showing sitters my work, so they could get an idea of what I wanted to achieve,' he says. 'I emphasised that they didn't have to be an animated or a hyper-real version of themselves. It was simply a record of the relationship I had with the person.'

'When deciding on a specific location, I tended to look for a space within their living environment – their house, garden or nearby park, for instance – that had some interesting light and worked geometrically in the frame. Then I put them into that space. I just had a chat with them and took photographs in a very reactive way. I shot them all using available light.'

Harry didn't have an assistant, lights or hair and make-up artists, as he would with celebrity portraits, and he didn't spend a lot of time taking his sitters to different locations. 'These people weren't promoting anything, they were just giving me their time to help me in the project out of the kindness of their hearts,' he continues. 'I didn't want to put people through the wringer like I might if it was

someone like Robbie Williams and I was trying to get variety.'

To further personalise the pictures, Harry gave each person a blank sheet of paper on which they could write something about themselves. The things they wrote included specific memories, such as: 'They took my mother and pushed me back with the butt of a gun – I knew I would never see her again.' They also included general reflections on the survivors' lives; one wrote, 'I am glad to be an optimist because that's what kept me alive.' These handwritten notes are now shown alongside their portraits in the finished book.

'I could have made things easier for myself by just setting up a backdrop in the London Jewish Cultural Centre and banging off the portraits in one go,' says Harry. 'I made it difficult by doing all the pictures individually in the subjects' own environment.'

'Each photo involved me making a trip and sometimes getting lost and knocking on the wrong door, but I wanted each picture to be a genuine moment and an intimate representation of what it was like to meet that person.'

Harry says the experience of meeting people whose lives were significantly changed by the Holocaust was sometimes funny and sometimes harrowing and profoundly sad. Some of these people had their whole family killed by the Nazis and were still scarred by the experience more than 70 years later. Others would conclude that they had defeated Hitler, because they had survived and now had many grandchildren.

‘It was a real emotional rollercoaster,’ Harry continues. ‘It certainly gave a completely different perspective on my own problems and really made me count my blessings.’

Getting published

Harry shot the last of the portraits in 2010. He didn’t have a clear idea about what he was going to do next, but hoped to make a book or exhibition. In between his professional work, he gradually edited and retouched the images, until in 2014 he made and designed a dummy book, which he entered into the European Publishers’ Award for Photography.

‘The book was shortlisted for the award, which was fantastic and gave me a lot of confidence,’ he says.

‘I now knew I was definitely on to something.’ He made five copies, which he then used in the process of getting the book published.

Harry was aware that getting a well-known author on board to write the book’s introduction would help attract attention. Therefore, when he shot a portrait of novelist Howard Jacobson for *The Sunday Times*, he took the opportunity to discuss the project and later sent him one of the dummy copies. Eventually, Jacobson wrote back to say he thought the pictures were ‘noble’ and said he was happy to write the foreword.

The process of finding a publisher for the book, however, wasn’t so straightforward. Through his professional connections, Harry approached two publishers. Although they loved the idea, they didn’t go ahead with publication.

‘Eventually, when I was photographing restaurateur Andrew Wong, I met the press officer for Octopus Publishing Group that was publishing a book of his recipes. She was really enthusiastic about my idea and the next day I had an email from Octopus’s editorial director. I sent him a dummy copy and he was very positive about it. The company



Survivor: A Portrait of the Survivors of the Holocaust by Harry Borden, with an introduction by Howard Jacobson, will be published by Cassell on Holocaust Memorial Day, 27 January 2017.

subsequently made me an offer and I went with it.’

However, there was still one crucial aspect of the book that Harry hadn’t tackled. ‘During the eight years I was working on the project, I had the realisation that I needed biographies of all the sitters and hadn’t collected them at the time,’ he says. Octopus said this information would be needed, so Harry and Miriam Hechtman, often with the help of sitters and their families, combined to research and write the detailed biographies that now form the final part of the book.

Survivor: A Portrait of the Survivors of the Holocaust is now ready for publication, and is out at the end of January. After several years’ work in planning, shooting and designing it, Harry says he feels ‘an incredible sense of satisfaction’ to see the final product.

‘It’s nice to bring something substantial to fruition and very rewarding on a personal level,’ he says. ‘It’s very different doing something you feel compelled to do, and derive some intrinsic pleasure from, rather than having to second guess what a picture editor wants. It’s feels nice to say, this book is for my children, it’s mine.’

AP

Mayer Braitberg
‘I have nothing to say.’



Custom menu secrets



Nikon **PART TWO**

Changing the role of particular buttons, and taking advantage of 'hidden' features in your menu system, can help you work much more efficiently, says **Matt Golowczynski**



Matt Golowczynski

Matt Golowczynski is a London-based journalist and photographer. A former technical editor for *What Digital Camera*, he has contributed to a range of magazines over the past 10 years and graduated from the University of Westminster with a BSc in Photography and Digital Imaging. You can see more of his work at www.mattgolowczynski.com.

THE VAST majority of customisation options on a Nikon DSLR are located within the Custom Settings menu, which was the subject of one of our earlier features (AP 7 January). These settings cover everything from AF and metering operation right through to the function of specific buttons. If you dig around the remainder of the menu system, however, you'll soon find that there are plenty of additional ways in which the controls and operations of these cameras can be adjusted to work better for you.

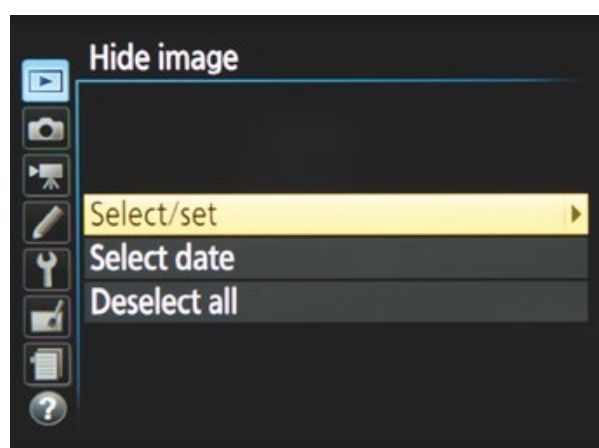
This feature looks at some of the useful additional options and also covers a handful of features located in the Custom Settings menu that we have not previously discussed. The following is based on the menus and controls of a Nikon D750 DSLR, although much of this information applies equally to other models in the Nikon DSLR stable.



If you frequently find yourself working in low light, you might like to assign the adjustment of ISO sensitivity to the Movie record button

ASSIGN MOVIE RECORD BUTTON

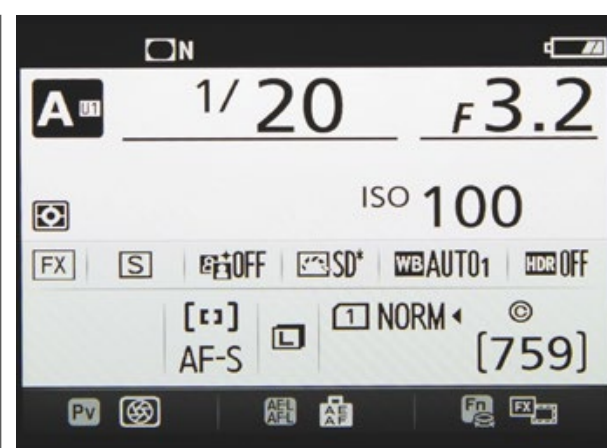
ALTHOUGH the Movie record button serves an obvious purpose when capturing videos, it does not perform any function when capturing stills at default settings. You can change this, but only within the parameters of accessing white balance, image area and ISO. The latter does at least allow you to change the camera's sensitivity with one hand, something that is not possible on every model thanks to the position of the dedicated ISO button. Those who frequently find themselves working in low light, or who often require fast shutter speeds, may find this particularly handy.



HIDE IMAGE

EVEN IF you're not up to anything you shouldn't be, there may be a perfectly good reason why you need certain images to be hidden during playback. With the Hide Image option, located in the Playback menu, you can exclude individual images from playback, or even exclude all images from a certain day. Bear in mind that any hidden images will still be on your memory card, and will show up on your computer if the contents of a card are transferred.

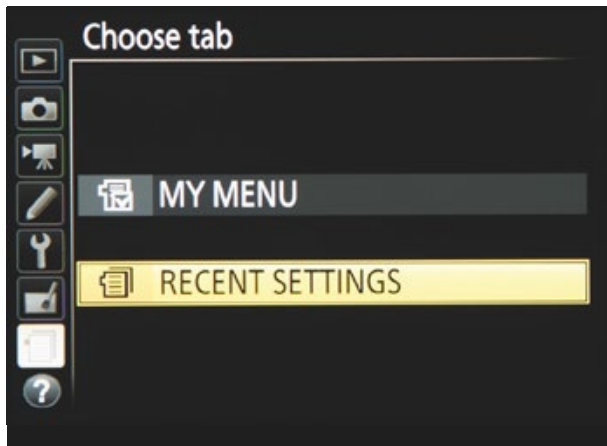
'Something that's not well known about Nikon's menu system is that the purpose of the last tab can be altered'



INFORMATION DISPLAY

ON ITS default 'Auto' setting, your camera is programmed to display the Information Display screen as dark text on a light background in brighter conditions, and to switch to light text on a dark background in darker ones. The camera decides which to use based on the light coming through the lens. You may prefer the combination to remain as it is regardless of the shooting conditions, in which case you can use this feature.

The Information Display option, located in the Shooting/Display sub menu of the Custom Settings menu, lets you decide which to adopt. If you frequently rely on this screen, and find it often turns itself off while you're using it, you can also adjust the duration of its display in the Timers/AE Lock sub menu, which is also located in the Custom Settings menu.



MY MENU/ RECENT SETTINGS

SOMETHING that's not well known about Nikon's menu system is that the purpose of the last tab can be altered. The default option is My Menu, which allows you to store 20 options of your choosing, and rank them according to use. If, however, you make your way down to the Choose Tab option that follows whatever options you have assigned here, you will see that you can swap this to a Recent Settings menu, which rounds up the last 20 options you've used.

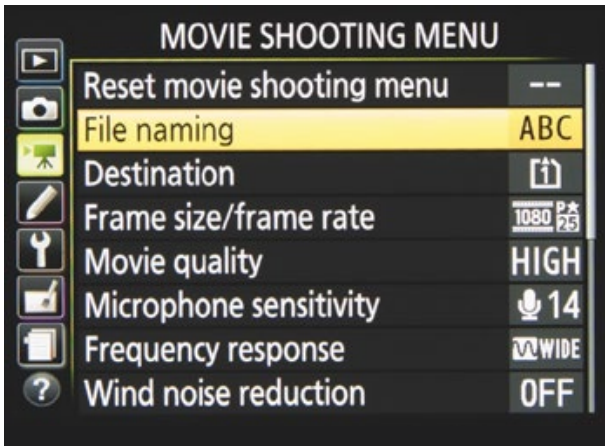
You may find the Recent Settings option of more use if you frequently change options across the whole menu. Conversely, you may wish to switch to the My Menu option if you've defined a menu for a specific shooting situation in which you occasionally find yourself.



IMAGE COMMENT

AS YOU might be aware, you can include your name as part of the metadata for every image you capture. This can be defined in the Copyright Settings option, located in the Setup menu. A lesser-known 'Comment' option, however, lets you append further information to your shots. Photographers working across a range of genres may find this to be very useful.

You might want to enter place names when travelling to new locations, for example, or when capturing landscapes in a number of different areas over a period of time. It's also easy to imagine how this feature might be useful for professionals, from music photographers capturing a number of bands in a single shoot to fashion photographers capturing catwalk shows featuring various different designers.



FILE NAMING

UNLIKE some other cameras, which sort images and videos into separate folders on a memory card, Nikon places both types of file in the same folder. While it's convenient to have everything in one place, the default setup has everything following chronologically, which can make it hard to find specific videos among your images once they are on a computer.

If your camera has two memory card slots, you can instruct it to save all the videos onto the secondary card. If your camera only has one slot, or if you'd prefer to keep everything in one place but have your videos more easily accessible, you can rename the prefix (e.g. ABC) either for the image or the video files using the File Naming option in either the Photo or Movie Shooting menus. This means all videos will appear at the start of your folder.



Music photographers who capture a number of different bands at the same event can benefit from using the Image Comment feature



BACK-BUTTON FOCUS

MOST Nikon bodies have a button on their rear marked either AF-ON or AE-L/AF-L, and some models incorporate both. Yet, despite their prominent position, these buttons are often overlooked.

At the default setting, the AF-ON button initiates autofocus, mirroring the action triggered when the shutter-release button is pressed down halfway.

When this button is activated, the shutter-release button will no longer perform autofocus. The AE-L/AF-L button, meanwhile, which is more commonly found on Nikon's enthusiast to mid-range DSLRs, locks exposure and autofocus to the current values.

Although the function of these controls is different, current Nikon models allow you to customise them. So, the AF-L/AE-L button can be programmed to lock only focus or exposure, for example. Alternatively, it can be instructed to act like an AF-ON button.

The AE-L/AF-L button is clearly a useful tool when it comes to recomposing a scene, particularly when a change in composition is likely to yield a different meter reading. But what exactly is the purpose of focusing using the AF-ON control rather than the shutter-release button?



Back-button focus proved useful for capturing this bride and groom at their wedding before they were showered with confetti

Photographers use this for different reasons, but its main advantage is that by pre-focusing you can be sure the camera will take the image at the exact moment the shutter-release button is pressed fully. As a result, there is no chance of the camera suddenly refocusing prior to taking the shot – unless you tell it to.

As this can be used in conjunction with continuous focus, it's great for capturing both static and moving subjects. A wildlife photographer, for example, might use back-button focusing to capture a bird that could fly away at any moment, while wedding photographers could pre-focus on a bride and groom before they are showered with confetti.



U1 AND U2

If you use a Nikon D7200, D750, or indeed any other Nikon camera with a mode dial containing U1 and U2 options, you can use these to quickly recall two sets of camera settings.

These range from basic exposure settings such as aperture and shutter speed right through to bracketing options and a particular focus point. You can also use them to recall the majority of options found within the Photo and Movie Shooting menu (Picture Control, Active D-Lighting etc), plus anything you have adjusted in the Custom Settings menu.

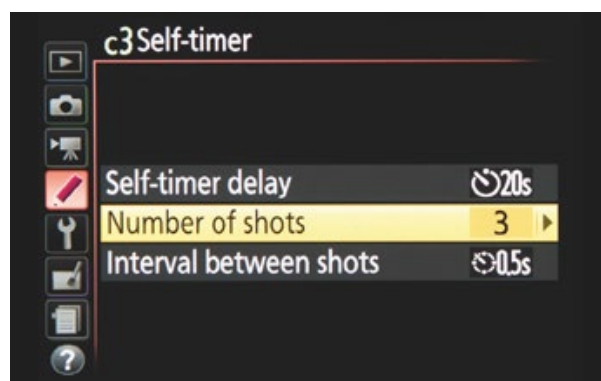
Nikon has made this process as painless as possible. If you're shooting in one of the PASM exposure modes, all you need to do is head to the Save User Settings option in the Setup menu and choose whether to save your current settings to U1 or U2.



You can check where the focus point was positioned at the time the image was captured using Focus Point Display

FOCUS POINT DISPLAY

THROUGH the Playback menu you can customise image review by choosing whether to have histograms, shooting information or highlight information displayed. A lesser known, but potentially very useful, option is to have the focus point displayed, too. This is particularly handy for action photographers, or indeed anyone else using continuous focusing, as it enables you to quickly assess whether the camera focused at the right point without needing to zoom into the image. (Bear in mind that this in itself does not necessarily mean that the subject is in focus – it simply highlights the point chosen at the time of capture.)



Macro photographers might want to shorten the duration of the self-timer to just a few seconds

ADJUSTING THE SELF-TIMER

WHEN set to self-timer your camera will capture a single image after ten seconds at its default settings. However, there are many good reasons why you might want to adjust this.

Macro or still-life photographers, for example, might want to shorten this to five or even two seconds, while those capturing group portraits that include themselves might want to lengthen it to 20 seconds to make sure everyone can get into position. You can also capture up to nine images at a time with an interval of your choosing. This option is found within the Timers/AE Lock section of the Custom Settings menu.

Next time - Fuji X Series

In the next instalment of our customisation series (AP 11 February 2017), Matt Golowczynski looks at simple ways to personalise the picture-taking process with Fuji's X Series models including gaining maximum control over focus, extending the ISO, changing the movie file destination, silencing the shutter, and customising the display.



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Light and shade

Iranian photographer **Ali Shams** has been making a name for himself with his black & white street photography taken with his trusty iPhone. He talks to **Oliver Atwell** about his work

With smartphones so prevalent in our everyday lives, you would expect that most of us would have all but embraced the notion that great photography can be captured easily with these pocket-sized devices. However, there are a large number of people out there who are still troubled by the idea that the images produced by smartphones can be considered 'real' photography. That said, it's worth bearing in mind that there are plenty of people who refuse to class digital as 'true' photography. You just can't keep everyone happy.

If you can get past the idea that smartphone photography simply exists to serve the insatiable appetite for selfies, photographing your lunch or surreptitiously photographing a celebrity with no make-up on buying an egg mayonnaise sandwich, then you're some way to identifying the true value of the genre (if we can apply such a broad term).

More and more, we are seeing that where smartphone photography truly wins is in the field of street

photography. Such a large part of this genre requires the photographer to remain invisible. Only then can they capture the candid scenes that are the staple of the style. Shooting with a smartphone allows the photographer to hide in plain sight. Smartphones are such a common sight on the streets, we don't think twice when we see them. In this way, a photographer can easily travel the streets snapping away.

One of the current best examples of smartphone street photography is by Iranian photographer Ali Shams, whose gorgeous black & white images are little masterclasses in how to best capture street scenes. His work is reminiscent of another contemporary master of the genre, Richard Koci Hernandez, a leading iPhone photographer who, similar to Shams, enjoys rendering the world in stark tones. In this way, we as the viewer are afforded more of an opportunity to focus on the form and content of the image. We see something familiar rendered as something quite unusual.

'I think my love of black & white

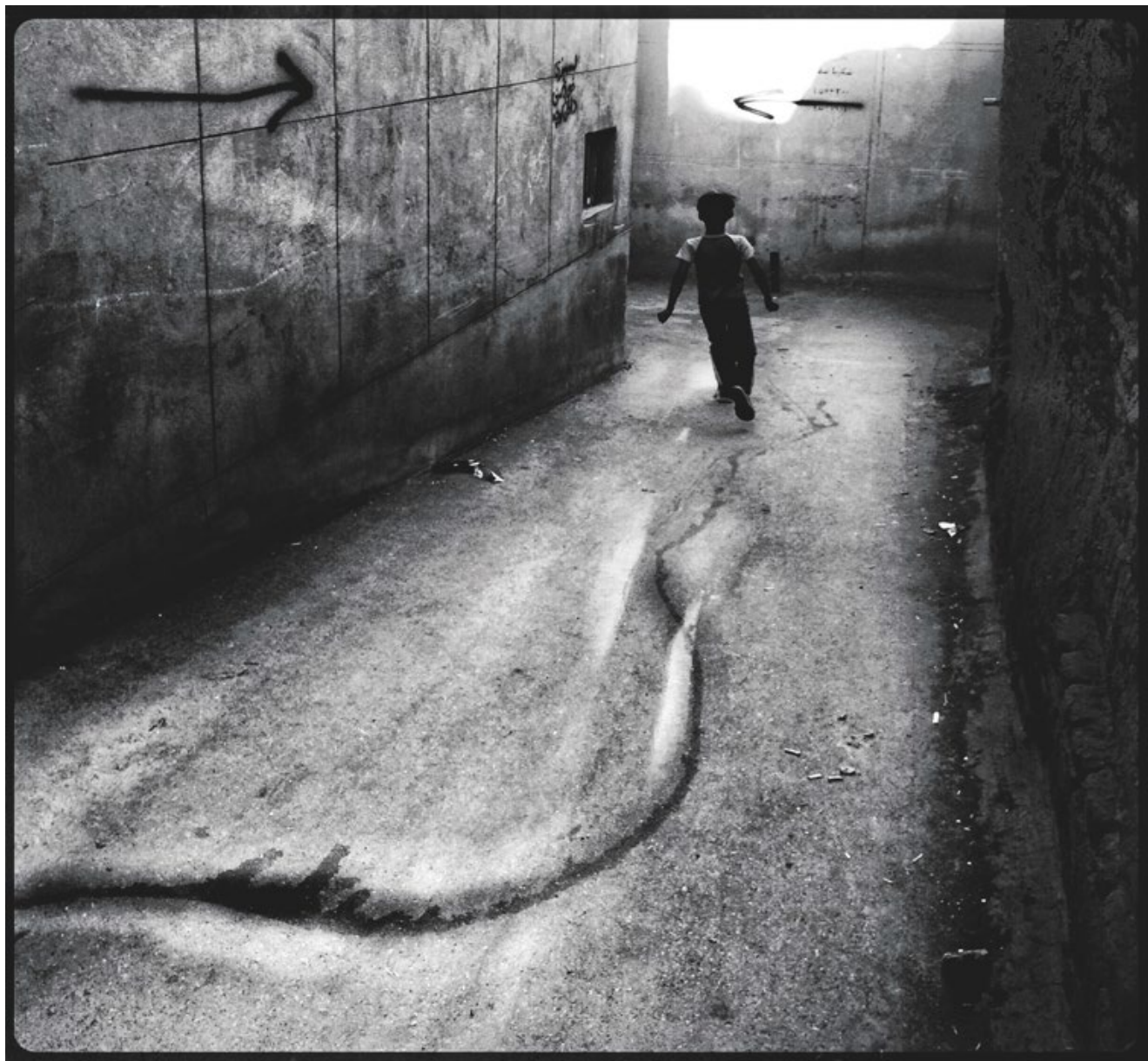


ALL PICTURES © ALI SHAMS





An image that combines the many elements that make a successful shot for Shams – light, shadow, subject and timing



‘I always work around the light and allow that to dictate my images’

➤ interest in black & white movies,’ says Shams. ‘But what I really find when I’m shooting black & white is that it gives some distance between the real world and the world as I see it. By shooting in this way, I can represent things in a much more abstract manner. It gets closer to my own viewpoint. Colours just don’t work for me. Having said that, I will on occasion take colour images just to circumvent any monotony that may arise from shooting black & white exclusively.’

Shams is someone who has always had a keen interest in the visual. Since childhood, he has been fascinated by mediums such as comic books and painting. Later he developed a passion for cinema and immersed himself in the art form. Eventually, Shams settled on architecture as his primary love and pursued a bachelor’s degree in the subject at the Imam Khomeini International University of Qazvin in Iran.

It was around that time that he signed up for a basic photography workshop, expecting simply to become a little more familiar with the gadgets on offer. However, he soon found the mediums of architecture and photography to be complementary. This shouldn’t be too much of a surprise. If you look through Shams’ work, you can clearly see the methodical approach he takes to capturing shape and form. He actually identifies the first time he held a camera in his hands as ‘magical’. It was a tool for communicating in a simple, clear and quick way. It was exactly what he wanted.

Into the light

Shams has been shooting with an iPhone since 2014. Having that small device lodged in his pocket meant that the idea that he could take a photograph any time he wanted was always on his mind. On top of that, the convenience of the device’s simplicity was terribly appealing.

‘Smartphones are so easy to use,’ says Shams. ‘With just one touch of your finger you have a photograph. With such a simplistic interface you can, if you choose, get rid of technical options like the shutter speed and aperture, and instead





concentrate on the subject, the graphical composition and the lighting. As I began using the iPhone, the rate of production was increasing and I could easily approach people on the street without alerting them to the fact that I was taking their picture. This all resulted in the images and poses of the subjects being a lot more natural.'

It's worth noting that Shams simply uses the iPhone's native camera app when he shoots, which offers basic exposure settings as well as burst mode, a necessary feature considering many of Shams' images feature his subjects dashing through the frame. But as you can see, it's not just about the subject with Shams' images. It's about the

Top left: Many of the shots seem to hint at a story, such as in this image of a boy in an alley who seems to be led by a graffiti arrow

Left: The contrasts between light and shade are a key visual element in Shams' work

Above: Here we see how Shams enjoys using the square frame of the iPhone camera to create unusual compositions

tonal contrasts that in some cases have been stretched to within an inch of their lives. Living in a country such as Iran offers Shams the luxury of strong sunlight versus deep, dark shadows. It allows him to wallow in his clear love creating silhouettes by knocking the exposure down a few marks and exposing for the highlights of his scenes.

'I'm not a photographer who really cares about shooting at times like the "golden hour",' says Shams. 'On a typical day, I'll go out and analyse my position in relation the sun. That allows me to make some guesses as to where the sun will be at certain times of the day and where I need to be in order to best exploit that light. I always work around the light and

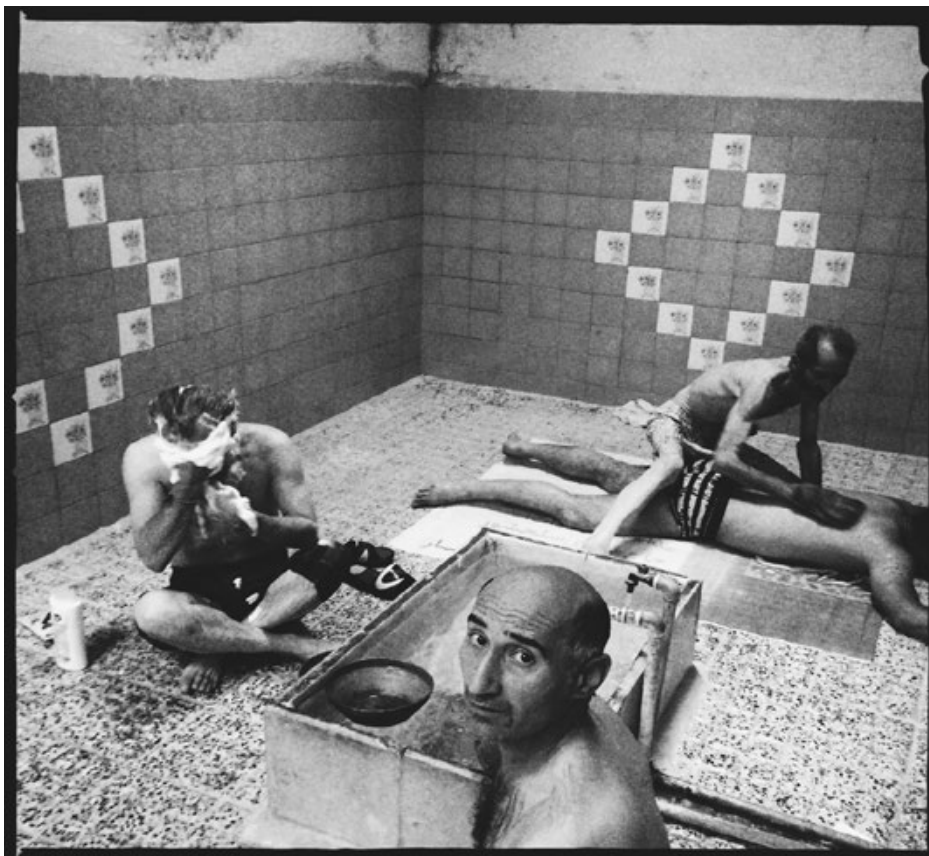
allow that to dictate my images.'

Once the image is taken, he can take the image over to a post-processing app – such as Snapseed, Hipstamatic and sometimes VSCO – and enhance the effects by tweaking the contrasts and shadow settings.

The comfort of strangers

One of the most striking projects that Shams is currently working on finds him entering the public bathhouses that can be found throughout Qazvin, where he lives with his family. It's a series of images that really occupy that grey area between public and private as it applies to street photography. As a photography magazine, we get numerous correspondences





Iran's social bathhouses form a large part of Shams' latest work



Another of his bathhouse images, this time a little more close up

from nervous would-be street photographers asking if they are within their rights to capture someone's image. This is the part of street photography that requires real confidence, and it's something that Shams seems to have in spades. As mentioned, street photography requires the photographer to remain inconspicuous. However, when you're in a bathhouse surrounded by naked men, that's perhaps not quite going to work. In this arena, Shams takes a different approach from normal in that he chooses to interact with his subjects and let them know his intentions.

'The encounters and feedbacks are generally so positive, that the people I'm photographing actually want to continue the dialogue after I've finished shooting,' says Shams. 'It's all about positivity. I'm not looking to make anyone look bad. Under normal circumstances, on the street, people remain unaware of me. I've never encountered any bad or angry reactions, and I'm sure I never will. The way I see it, I'm just looking to take someone's picture. I don't see how anyone could get angry about that.'

The audience for Shams' work is growing. He's becoming more and more known within the field of



Ali Shams is based in Qazvin, where he lives with his family. He has studied architecture and is now making a name for himself as a photographer. You can view more of his images at www.instagram.com/ali.shms

iPhone and street photography, and, at the time of writing, has more than 41,000 followers on his Instagram page. The reason, perhaps, is that Shams' work feels so current. It's contemporary in its method of execution, but it also features a tinge of nostalgia in its use of app filters to give the images an old-school film feel. It's that blending of old and new that makes the images so interesting, not to mention his masterful approach to light and form. So if you're still unsure as to whether or not smartphones can produce quality photography, this could well be a fine place to start looking.

AP



A rare foray into the world of self-portraits, with Shams' particular visual spin



Shams sometimes likes to seek the juxtaposition of elements within a scene

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Top tips for choosing memory cards

Know what your camera supports
It may seem obvious, but you should be aware of the fastest card speed that your camera supports. Check the instruction manual or manufacturer's website.

Pick the write speed you need
For write speeds, SanDisk recommends Class 2 cards for standard video, Class 4 for HD Video, Class 6 and upwards for Full HD video, UHS U1 for Full HD video supporting real-time video recording, and U3 for Full HD and 4K Video supporting real-time video recording.

Go above your max capacity
Ask yourself how long you plan to shoot for and how many cards you need. Make sure you have enough storage capacity to cover your needs, and always bring at least one extra card above your estimated capacity.



Get the best reader

If your computer has a USB 3.0 port, buy a good USB 3.0 reader to take advantage of fast read speeds. This can save you significant time.

Play it safe

Stick to high-capacity cards from brands such as SanDisk, Lexar and Kingston, as they are usually faster and more reliable.

How to choose memory cards for video

Shooting video eats up memory, so choosing the right type, speed and class of card is essential. **Steve Fairclough** has the lowdown

With an ever-increasing range of cameras offering video shooting at 1080p HD resolutions and upwards, the choice of which memory cards to use is more crucial than ever – especially as shooting video eats up much more memory than shooting stills. Here we take a look at the different types of memory card, what the classes of card mean, and their speeds.

Card formats and slots

The two most common card types are Secure Digital (SD) and CompactFlash (CF). SD cards are used in all types of camera, with the smaller microSD cards now often utilised in HD camcorders and aerial cameras. CF cards are more robust and durable, and are often used in pro-spec DSLRs and digital cinema cameras.

Many of the current cameras that record digital video offer dual memory card slots. For

example, the Canon EOS 5D Mark IV includes one SD card slot and one CF card slot, while the EOS C100 Mark II digital cinema camera features two SD card slots. The benefits of dual card slots are that once one card is full of data, you can continue to record on the other, safe in the knowledge you haven't missed any shots. Do, however, get to know how your dual card slots work in tandem so that you can set up your camera to maximise how they work together.

Read and write speeds

The speed of a memory card pertains to both its read speed and its write speed. Write speeds describe how quickly images or video can be saved onto a card. The read speed denotes how fast data can be retrieved from a card – for example, when transferring footage to a computer. Generally speaking, read speed is always faster than write speed, but write



CFast cards are suitable for shooting at 4K resolution and above

speed is absolutely essential for video as you will need your cards to have both the speed and capacity to deal with recording large amounts of digital video.

Speed is shown on cards with either a multiplication value – each 'x' value represents .15MB/sec, so 2000x multiplied by 0.15MB/sec denotes 300MB/sec – or the more recent 'Class' rating. The latter was based on requests from movie and video companies, as video recording in





The world of memory cards can be a minefield, but with a little research, you'll be able to choose the best one for your needs

different formats and resolutions requires certain write speeds when recording to a card.

The Class ratings denote the minimum write performance to record video – a Class 2 card can handle sustained writing of data at 2MB/sec, a Class 4 card will handle 4MB/sec, Class 6 at 6MB/sec and Class 10 is the fastest at 10MB/sec. As a rule of thumb, you'll need at least a Class 4 card to record Full HD video, but it's probably best to go for Class 10 for most uses.

UHS Speed classes

The so-called UHS Speed Classes indicate how quickly video content can be transferred on to a memory card. UHS-I enables maximum transfer speeds of 104MB/sec, while UHS-II enables speeds of up to 312MB/sec. Within the UHS Speed Class there are two designations, U1 and U3, which represent minimum write speeds of 10MB/sec and 30MB/sec respectively.

As you've no doubt gathered, speed

is of the essence for shooting video and CFast 2.0 cards are the current leaders in this area. The original CFast 2.0 card, launched in 2013, promised read speeds of 450MB/sec and write speeds of up to 350MB/sec. Both CFast and XQD cards were created by the CompactFlash Association to replace the CF card format. In their current 2.0 versions, XQD cards have a theoretical limit of 500MB/sec and CFast cards 600MB/sec. Both are ideal for shooting 4K video resolutions and beyond.

Which cards to buy

The choice of memory cards can be baffling. For example, within the SD card variants the so-called SDXC (Secure Digital 'Xtra Capacity') cards have higher capacities and processing speeds than original SD cards, but you have to ensure they work with your camera. For advice on choosing cards, see our top tips (left).

For all the latest video news, interviews, tips and tuition videos, visit www.thevideomode.com.

VIDEO NEWS ROUND-UP



Inside The Drone Show

The Video Mode recently visited The Drone Show in the UK to 'touch and try' some of the latest drones, such as the DJI Mavic Pro and the Phantom 4 Pro, to find out about safety apps for flying drones and to discover more about the new DRONE code for safe flying. To watch a short movie of our highlights, visit the news section of www.thevideomode.com.

Food in Film

The annual Pink Lady Food Photographer of the Year competition also includes a 'Food in Film' category for videos (under three minutes long), which can be exciting, informative, full of impact or even funny. Entries are open until 5 February 2017. To get your creative juices flowing, watch some of the previously shortlisted entries at www.pinkladyfoodphotographeroftheyear.com.



Lume Cube is ready for action



The new Lume Cube is a handy and compact LED light that can operate as a continuous light source for filming. It's versatile for use as either a video light or a photo strobe for shooting stills, and also comes in a special 'GoPro kit' that allows you to mount a GoPro camera with two Lume Cube lights. It's also waterproof down to 100ft beneath water level. Find out more at www.intro2020.co.uk.

Top tips for better video

Canon Explorer and filmmaker Simeon Quarrie recently took time out to give The Video Mode his top tips for sound, moving with your camera and lighting for video. You can watch Simeon's tips, and many more exclusive tuition videos for better filmmaking, at www.thevideomode.com.



Film competition: 'People' theme open for entries

The latest round of The Video Mode's Amateur Film-maker Of the Year (AFOY) competition has the theme 'People' and is open for entries until 28 February 2017. To enter, all you have to do is create a short movie on the theme and submit it online. The top prize for Round 3 is a Canon EOS 5D Mark III DSLR with an EF 24-105mm f/4L IS USM lens and the runner-up in this round will receive a Canon Directional Mic DM-E1. For full details, visit The Video Mode website at www.thevideomode.com.

Accessories

Useful gadgets to enhance your photography, from phones to filters...

MeFoto Backpacker Air tripod

● £100 ● www.mefoto.com/uk

Andy Westlake investigates an ultra-small and lightweight travel tripod

OVER the past couple of years, Chinese tripod manufacturer MeFoto has made a name for itself with its brightly coloured travel tripods. It might be tempting to take a look at the firm's rainbow displays and dismiss them as gimmicky, but this would miss the point. MeFoto is a subsidiary of Benro and aims its products at a younger market, without compromising on quality.

Aimed at users of smartphones and lightweight cameras, the aluminium Backpacker Air is MeFoto's smallest-folding model yet. This is due to its five-section HyperLock legs, which can be extended or collapsed with a single twist of each foot. The same mechanism is used in the removable centre column, which can be detached to form a selfie stick. Clip on your smartphone using the supplied clamp mount and trigger its camera using the included Bluetooth remote.

Each leg can be set to one of three angles, and the centre column can be inverted for low-level shooting, although as always this is rather awkward. The smoothly adjusting ball head can't be removed, and has a single lock for its ball joint and panoramic base. Potential buyers should note that MeFoto's specified 151cm maximum height is with the telescopic centre column fully extended, at which point it's distinctly wobbly. It's much more stable if kept retracted, giving a more realistic height of 110cm.

Our verdict

As a compact travel tripod for use with an enthusiast compact camera or a small DSLR or CSC, the Backpacker Air kit has a lot to recommend it. It's beautifully made and finished, very quick to set up and packs up remarkably small for its height. It's also surprisingly strong, just as long as you don't over-extend that centre column.

Bluetooth remote

A micro USB-rechargeable remote for your smartphone is included, with a clip to attach it to a leg or the centre column

Arca-compatible

The quick-release clamp accepts any Arca Swiss-style plate

Weight hook

A sprung hook on the base of the centre column allows you to hang a bag for added stability

Phone holder

There's also a smartphone clamp for when you're using the centre column as a selfie stick

At a glance

- Max height: 151cm
- Folded length: 26.5cm
- Weight: 0.9kg
- Max load: 4kg

Amateur Photographer
Testbench
Recommended
★★★★★

ALSO CONSIDER

RoadTrip Air

If the Backpacker Air sounds appealing but you want something more substantial, MeFoto also offers the slightly larger RoadTrip Air for £140. This has broadly the same feature set, but includes a separate lock for the ball head's panning base. It comes in black, blue, green, orange, purple, red and titanium finishes.



Case Logic Reflexion DSLR + iPad Small Cross-body Bag

● Around £50 ● www.caselogic.com

Amateur
Photographer
Testbench
Recommended
★★★★



PROVING that camera bags don't have to be a boring shade of grey or black, the Case Logic Reflexion range comes in a more vibrant array of colours. Inside is a removable pouch that will hold an entry-level or enthusiast DSLR with a kit lens attached, with room for another smaller lens. The top of the pouch has a drawstring to help keep the contents secure and dust free. This makes it easy to use as either an everyday shoulder bag, or to pop the camera pouch in, undo the drawstring, and turn it into a camera bag. The main compartment has a chunky and very strong zip, and the top has metal rods to keep its shape. In addition, the base is thick rubber to protect the contents of the bag.

Also included is a padded pocket that will hold an Apple iPad or other 10in tablet. A shallower zipped pocket on the inside seems like an ideal place to keep a few pens, or possibly sensor-cleaning swabs. The front flap of the bag has a useful zipped pocket, while a larger zipped pouch under the flap opens to reveal another zipped pocket, and two smaller pockets that are perfect for memory cards or batteries. Finally, there are two elasticated pockets on either side.

As it is meant to be a cross-body bag, the strap is angled and fixed to the side of the bag, rather than the top. The bag is then slung across one shoulder and across the body. You can hang it from one shoulder, but it is a little awkward.

Overall, this is an extremely well made bag at an affordable price.

It may not have all the bells and whistles of more expensive camera bags, but its size and functionality make it perfect for everyday use.

Richard Sibley



The main compartment has a strong, chunky zip

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Here, a Pixelstick was used to paint a rainbow pattern above a bridge to give the image greater impact

Under the cover of darkness

Michael Topham takes a look at three different light sources that can be used to create attractive, distinctive and unusual effects at night

In 1889, artist Georges Dumenil created the first known light-painting photograph, 'Pathological Walk from in Front', by securing incandescent bulbs to his assistants' clothing before asking them to move in front of a camera during a long exposure. Little did he know at the time, this groundbreaking discovery of the way light is recorded as it moves through the frame would

turn into one of the most popular techniques ever attempted by photographers. Over the past 125 years or so, we've seen many famous photographers try their hand at painting with light. Some of the best known include Man Ray, Gjon Mili and Henri Matisse, all of whom experimented with light and long exposures in various ways between 1930 and 1940. Light painting has advanced a long way since then, and today we find ourselves living in a world where there's no shortage of light sources available to illuminate subjects.

In the past decade, we've seen some intriguing lighting devices enter the market. Some of these have been specially made with photography in mind, while others have been modified or adapted for the purpose of photography to create striking imagery and mesmerising results. Today's era of LED light panels have been a game changer in the way

'Today's era of LED light panels have been a game changer in the way we illuminate our subjects'

we illuminate our subjects and paint with light, not only in terms of their high power output, but also in their energy efficiency. To tie in with this week's topic of light painting, we've got our hands on three different light sources to give you an insight into how they work, why you might want to consider them and the type of effects you can expect from using them. If you're after some inspiration to get out with your camera under the cover of darkness, want to explore its true potential, and create some spectacular imagery to be proud of, you'll be glad to know you're in the right place. ➤

Westcott Ice Light 2

● £549 ● www.fjwestcott.com

At a glance

- 1740-lumen output with 96 CRI
- Colour temperature (5500K)
- 18-step dimming from 5% to 100%
- 1/4in-20 threads for easy mounting
- Supports Bluetooth control

The light source you choose to illuminate your subject during the hours of darkness is completely up to you, and it all depends on the type of effect you're trying to create. If you fancy illuminating a large-scale subject, you might think that a torch with a high power output might be best; however, one problem you may encounter is that the beam of light is too directional. The trouble with torches is that they usually create a spotlight rather than a nicely diffused spill of light. You're often better off using an LED panel to create a large pool of evenly distributed light across a wide area. One such product that enables you to do this is Westcott's Ice Light 2. Unlike large and bulky LED panels that can be unwieldy to transport and difficult to set up in situ, the Ice Light 2 squeezes 1740 lumens of daylight-balanced (5500K) light into a compact and portable cylindrical housing. To

save the hassle of trying to find a mains socket in a remote location and run out endless extension leads, it's powered by a removable lithium-ion battery that provides enough stamina for an hour of constant, flicker-free light when it's set to full power. If an hour's battery life sounds a little short, there's the option to drop in spare batteries (£70) as and when required. When you're working in areas where there's a mains supply close by, there's nothing to prevent you using it for longer periods while it's plugged in to the charger, and for peace of mind, the daylight-balanced LEDs are tested and rated for 50,000 hours of use, which equates to a life expectancy of more than 17 years if it were to be used eight hours every day.

Design and handling

To ensure the Ice Light provides evenly distributed light, it features a built-in diffuser with a matte-black casing at the rear of the tube to prevent any unwanted light being traced during long exposures. The long handle gives you plenty to wrap your hand around to get secure grip and its simple layout of buttons lets you easily find the controls you need to increase or decrease the



For this shot, one Ice Light was used to paint the wheels of the steam locomotive, while another was set up to illuminate the cab's controls



The Ice Light creates a beautifully diffused light that's ideal for illuminating both large and small subjects

intensity of the light in the dark. The spongy up/down buttons click as they're depressed, so you know when the power has been adjusted, and there's a bright-blue power output indicator above that clearly displays the power setting you have it set to. In total, you're given 18 levels of power adjustment and it takes a fraction over two seconds to get from its dimmest setting to its brightest, or vice versa. One of the most useful features is its automatic power output memory function. When the Ice Light is

turned off, it's programmed to remember the last power setting you had it set to before returning it to the same power setting when it's switched on again. This is very useful and helps to maintain consistent results in a series of shots when you frequently switch it on and off to conserve battery power. At the base of the Ice Light 2 you'll come across a 1/4in tripod thread. It's useful having the option to mount it to a tripod, such as when you're working in complete darkness and need to position the Ice Light next to an



To control the spill of the light, you may wish to attach the optional barndoors, just as I did to light this model out on location

The Ice Light 2 is particularly effective for painting cars at night with a long exposure



‘The on/off switch is very sensitive, so you’ll want to avoid switching it on accidentally and draining the battery’

Multiple uses

The Ice Light 2 is an extremely versatile light source that’s effective at illuminating a wide variety of outdoor subjects as well as smaller items in the studio. It shouldn’t be disregarded for portraiture, either, and the diffused light it gives off straight out of the box is one alternative to using flash. At full power, it can be used to highlight a newly-wed couple having their first dance on a poorly lit dance floor, or it can be used at reduced power to fill in shadows when shooting close-ups. Used as a continuous light source, it offers a live preview of the effect it has on your subject before you fire the shutter, which avoids the trial and error approach of using wireless flash.

Although the controls are simple enough to use, there are a few things to be wary of. The first is that the on/off switch is very

sensitive, so you’ll want to avoid switching it on accidentally and draining the battery. Secondly, when it’s being used for light painting, you’ll need to add black tape over the bright-blue power output and battery-level indicators on the handle to prevent long exposure shots suffering from unwanted blue light trails. I was a little surprised to find that there’s no way of switching these off in use. While using the Ice Light 2 to paint a steam locomotive with light at night, I found it all too easy to accidentally twist the unit in my hand, which would result in unsightly light streaks through my images. To prevent this from happening, I attached the all-metal barn doors that can be purchased individually for £50 or as part of an accessory kit (£149). These act as a great way of

BLUETOOTH CONTROL

Although you don’t get a remote control like you do with some similar products on the market, such as the Gloxy Power Blade (£130), the Ice Light 2 features Bluetooth connectivity, meaning you can control it wirelessly from reasonably close range via an app. At present, the Westcott app is only available for iOS users, and those with an iPhone or iPad can adjust the brightness and switch between multiple Ice Lights to vary the power output accordingly. The app also reveals a four-bar battery-level status that can save you glancing at the battery-level indicator beneath the on/off switch, which changes from blue to orange when the battery level is running low and then to red moments before it runs out completely.



narrowing the spill of the light. It’s worth pointing out that when it’s used for this purpose there’s a wafer-thin gap between the doors and the cylindrical matte-black casing. To prevent light leaking through this gap, I added a strip of black electrical tape down either side, which solved the issue.

When I was illuminating large subjects, such as the steam train, I found myself using the Ice Light set to its highest ‘H’ power setting for maximum impact. For smaller subjects or studio set-ups, I found that a power setting of around 4–5 was adequate and bright enough most of the time.



area of your subject to give your camera a fighting chance of acquiring focus. Another option that some users may wish to explore is the option to join a pair of Ice Lights together using the two-way connector plate that’s supplied as part of the optional accessory kit (£149). This can create a longer beam of light that’s complementary to large-scale subjects. The only disadvantage of this set-up is the huge expense – a pair of Ice Light 2s with the accessory kit will set you back over £1,200!

Pixelstick

● £399 ● www.thepixelstick.com

At a glance

- 200 RGB LEDs for more than 16 million colours
- Compatible with SD and SDHC memory cards (32GB max)
- Supports 24-bit BMP files

The Pixelstick was created off the back of a successful Kickstarter campaign, where more than 2,000 backers pledged over \$600,000 to bring the project to life. If you haven't heard of the Pixelstick before and aren't familiar with the concept, it's a device that's made up of more than 200 programmable LEDs that are arranged vertically on a matte-black anodised aluminium bar. The type of results you can get from using it can be mesmerising and the way it works is rather simple. Each one of the Pixelstick's 200 full-colour RGB LEDs acts like a pixel on a screen and it's these LEDs that can display an image, graphic, coloured pattern or shape as you hold and walk with it through the frame during a long exposure. The vertical lines it displays combine to create an unusual and entirely unique way of painting with light in mid-air. There's nothing else quite like it for photographers who'd like to get super creative with painting with light during the hours of darkness.

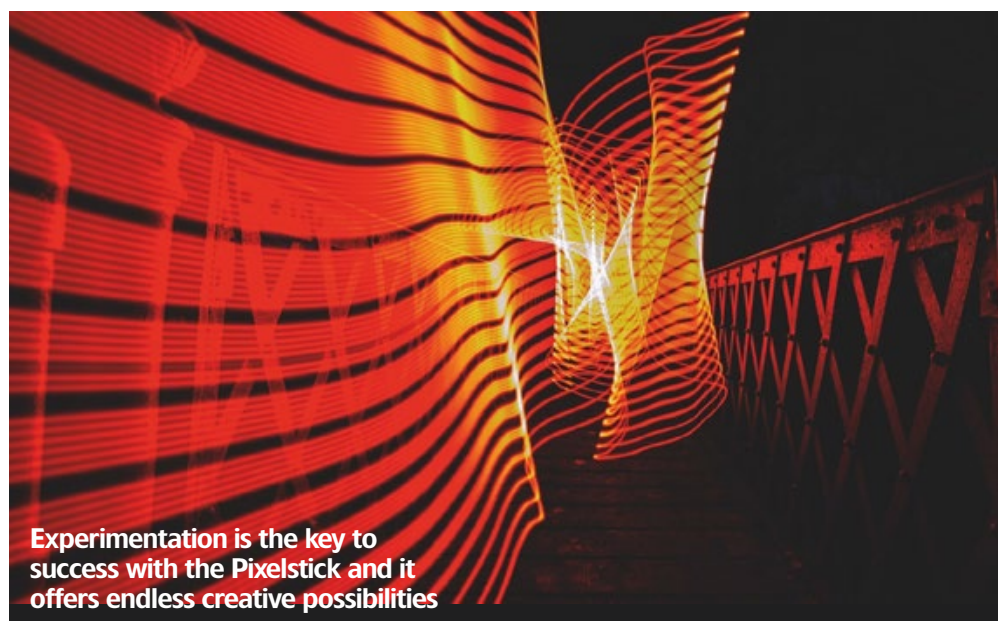
Constructing the kit

The Pixelstick is different to the Ice Light in that it's supplied as a kit of parts and requires you to build it. The metal bar containing the 200 LEDs is split into two panels for ease of transportation and these are paired by joining electronic contacts and tightening a pair of screws. After this, you can attach the handle. This features a foam grip for added comfort in the hand and a spin sleeve that, as its name suggests, lets you spin the Pixelstick freely to create abstract circular effects. Next, you're required to load eight AA batteries before connecting the battery pack to the controller with the supplied cable. To prevent this

Fully assembled, the Pixelstick measures 187cm from top to bottom

cable getting caught or damaged in use, the kit provides a series of clips to ensure it's kept parallel to the rear of the LED panel at all times. When fully assembled, the Pixelstick is over 2m tall, so to prevent damage or any difficulties you might face transporting it you need to disassemble it and pack it up in its carry case each time. It only takes a minute or two to build after a few attempts and you can leave items like the battery holder and controller attached for faster set-up in the future.

Next comes the fun part, where you have to think about what type of light painting effect you'd like to create. Stripes and volumetric ribbons can be downloaded from Pixelstick's website to create abstract patterns, which work particularly well in woods, urban landscapes or as backdrops behind a subject. Alternatively, you may wish to experiment with other image packs that give you the opportunity to create rainbow patterns, paint animal shapes or experiment with ready-made fire and flames. If you have a particular pattern or idea in mind that's not available for free download, there's also the option to create your own – something that's easy enough to do in Photoshop and is explained on the opposite page. After downloading or creating the .bmp files you'd like to try, you're simply



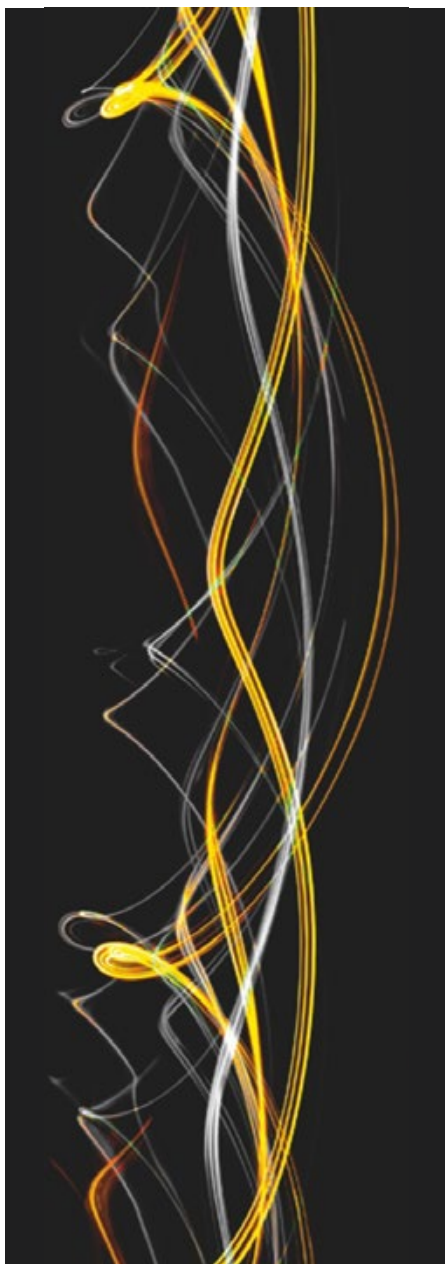
Experimentation is the key to success with the Pixelstick and it offers endless creative possibilities



Keeping the handle at chest height prevents scraping the bottom panel on the ground



The Pixelstick is a great tool for creating unusual and artistic backgrounds behind different subjects



You can create your own patterns in Photoshop for use with the Pixelstick



required to save these onto an empty SD card before inserting it into the side of the controller. As you flick the small switch on the controller to on, the LEDs should illuminate briefly, telling you all is well and it's ready to be used.

Practice makes perfect

Like anything new, it takes a few attempts before you feel up to speed with how it works. The good news is, it's not as complicated or as difficult to use as it's made out. It's important not to be extravagant too early, so mastering how to use it in a large open space before venturing off to a location you have in mind is time well spent.

Once you have locked your camera off on a tripod, refined the exposure and ensured the shutter speed is long enough to give you ample time to walk through the frame, you're ready to get creative. The controller used to select the file and alter the way your file is displayed is quick to master and you're given a full list of options to take control of brightness, speed, countdown, direction, vertical flip and the increment. There's even the option to repeat a file or pattern you select up to as many as 99 times.

There's an element of trial and error before you achieve the result you envisage, but the more you use it, the better understanding you have of what speed it needs to be set to, to match the pace you walk at. For some patterns I found it best to walk slowly through the frame with the speed of around 35-50%. Having the option to set a countdown means you're given plenty of time to get into position before your chosen file illuminates and the controller's LCD panel is programmed to switch off prior to it firing, ensuring no orange light trails appear in the final image. The yellow button on the controller is used to start the LED sequence and it's great fun swirling the Pixelstick around behind subjects and through the frame, knowing that with each exposure the result will always be slightly different.

As you get more accustomed to using it, you'll realise the battery-level status gets low fairly quickly, so using it with rechargeable batteries can cut costs. It's also worth mentioning that there are two additional lenses available for Pixelstick – a clear lens for maximum brightness and a milky rounded diffuser that creates a buttery 'no scanline' effect. ➤



The Pixelstick is supplied as a kit and requires you to build it before you use it. A carry case is included

CREATING YOUR OWN PATTERN

Pictures and patterns are displayed through the 200 LED lights one vertical line at a time, with each LED corresponding to a single pixel. To prepare your own examples for use with the Pixelstick, the width dimension of the flipped picture or pattern must be no larger than 200 pixels, whatever the aspect ratio of the picture. For example, a panoramic pattern might have a height of 750 pixels or more, but the width must not exceed 200 pixels. If it does, you run the risk of some pixels of the image or pattern not being displayed. There's a handy image converter over at www.thepixelstick.com/convert.php that can convert your images and patterns into the correct format for use with the Pixelstick without the need to break out Photoshop. It automatically saves images and patterns as a .bmp (bitmap) file, which after saving onto an SD card can be read by the Pixelstick when it is inserted into the controller.



The main controller is basic, but it offers the level of control you want

Lowel GL-1 Power LED



● £550 ● <http://lowel.tiffen.com>

At a glance

- 24v LED lamp
- Colour temperature (3300K)
- 1/4in-20 threads for easy mounting

Lighting manufacturer Lowel produces a wide range of tungsten, fluorescent and studio lights for photographers. The GL-1 Power LED falls into the company's line-up of LED lighting systems and is made for photographers who fancy owning a portable light source that's far more sophisticated than your average torch. Although it was originally designed for wedding, event and portrait photographers, its dimming and focusing versatility helps give it much wider appeal. Powerful enough to illuminate buildings and large-scale subjects at night, it's a handy tool that's been known to fall into the hands of architectural photographers and those who'd like to add some extra warmth or fill-in within a scene.

Unlike the Ice Light 2 and Pixelstick, which both provide a wide spill of light, the Lowel GL-1 Power LED creates a circular beam that's more directional. It provides the equivalent of around

100 watts of tungsten output from the 'Power LED', which you're given the option to control using an adjustable Fresnel lens lamphead. Extending the Fresnel lens from its retracted position to its fully extended position effectively narrows the beam of light, transforming it from a floodlight to much more directional spotlight. Markings from 1-8 are printed on each side of the barrel too should you wish to reset the position of the Fresnel head to a similar position as used before to create consistent results.

There are two ways of dimming the light – a variable trigger that's used to gradually increase the intensity when it's squeezed, or there's the option to squeeze the trigger all the way in and leave the light permanently on. In its 'always on' mode, the power output is adjusted using the yellow scroll dial at the rear. Depressing the trigger fully to switch between the two dimming modes wasn't obvious straight out of the box and it's something I discovered by reading the manual. In use, it's useful having the option to leave the light permanently switched on, especially when it's positioned at distance from the camera and you don't have an assistant to help.

Design and handling

The design of the GL-1's trigger control and large battery pack isn't unlike that of a power drill. The handgrip is rubberised, which gives it a pleasing feel in your hand, and your index finger rests comfortably on the yellow trigger. It does feel rather heavy (1.7kg) with its large removable battery located beneath, but this does allow it to stand upright when not in use. On the underside there's a 1/4in-20 thread for mounting it to a tripod and its small on/off switch springs the light, and its audible cooling fan, into life instantaneously.

Despite reports from other users of the battery pack falling out, no such problems were encountered with our review sample and the battery pack offered a reassuring click each time it was loaded after it was charged. If you'd prefer to charge the battery while it's inserted, you can use the mains power supply supplied, which also features a light to tell you when it's fully charged. It must be said that the build quality is rather plasticky in places, but despite this it proved robust enough to survive heavy-duty use during our tests.

What's it like to use?

The Lowel GL-1 Power LED produces different results to those you'll create using the Ice Light 2 or Pixelstick. For starters, the light it emits is more intense due to the fact it isn't diffused as much. The colour temperature of the light is a constant 3200K, but again this differs to the Ice Light 2, which produces a cooler and more neutral feel to its images. The warm tungsten light the GL-1 produces might not be to everyone's taste, but of course there is the option of adjusting the colour temperature at a later stage in post processing, or you could look to buy the Tiffen 80B daylight correction filter that screws into the 82mm filter thread at the front of the Fresnel head, but this does come with additional



expense (\$219). Lowel makes other accessories for the GL-1, too, including two-way barndoors (\$40) that attach to the front lens ring as well as a screw-in rubber shade that's designed to prevent light spills into a camera's lens when it's being used to paint subjects with light at night.

As light sources for painting subjects at night go, the Lowel GL-1 is capable and very powerful. The battery lasts for more than an hour set to full power, but the head and handle do get quite warm over prolonged spells of use. The cooling can also be heard most of the time, but isn't too distracting. In use, it's a simple yet effective light source. Although it won't be a replacement for a Speedlight, for arty shots in low light, or even for a hint of warm fill in overcast or dull daylight, it's a useful tool to have at your disposal. The only thing that's lacking is the option to take control of the power output and dimming control from afar. Other light sources get around this by issuing a remote control or featuring Wi-Fi or Bluetooth connectivity.



The GL-1's Fresnel lens can be extended, helping to narrow the beam of light



The GL-1 has enough power to pick out details in a dark forest or illuminate large buildings at night

The colour temperature of the GL-1 (3300K) creates quite a warm feel to its images



Our verdict

ALTHOUGH the three lights we've looked at are all very different, the one thing they have in common is that they're not cheap and require you to delve deep in your pocket. The most affordable of the three is the one that's the most fun to use. Although the Pixelstick might not be the best option for painting a subject with light, the results that can be achieved from swirling it through the frame and using it to create eye-catching backdrops are mesmerising. The fact each LED is spaced apart by 5mm and the file or image it displays is only 200px wide means the painted result is far from high resolution, but we shouldn't grumble too much as at present there's nothing else quite like it on the market.

If you're in need of a portable and powerful light that's capable of illuminating large subjects at night, the Lowel GL-1 Power LED is worth a look. It does feel rather expensive for what it is, but it could just be what some photographers

are calling out for when flash or a mains-powered light isn't a viable option. A remote control or Wi-Fi would be the icing on the cake.

As for the Westcott Ice Light 2, it's a continuous light that diffuses its light beautifully and works well for light painting. The all-metal barn doors aren't essential, but they're certainly worth having if you know you'd like to take precise control of the spill of light. There are many third-party devices available for less, the Gloxy Power Blade (£130) being one example, and while these can create a similar type of effect to the Ice Light 2, they're not all as easy to control and don't offer as many advanced features. Personally, if I had to choose to buy one of these three light sources, I'd save up and spend my money on the Ice Light 2. It's versatile, highly portable and it gives you reason to get out there in the dark to create unique shots of subjects you may have only photographed in daylight before.

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The Zeiss ExoLens 0.6x wideangle is great for landscapes, with minimal distortion or aberrations



Zeiss ExoLens Pro System for iPhone

Fixed smartphone lenses can be limiting, which is why **Zeiss** and **ExoLens** have partnered to create a set of three add-on lenses for Apple iPhones. **Richard Sibley** gives them a try

For a generation of young photographers, their smartphone is their first, and often only, camera. The reduction in image quality, thanks to the smaller sensors in smartphones, seems to matter little to those for whom portability and instant results are more important. Another limitation is the lens. Or, at least, it was.

Although there are already numerous conversion lenses that convert the fixed focal length lens on a smartphone to achieve a wider or narrower field of view, most of these

reduce the image quality even further. The ExoLens range, with optics by Zeiss, is set to change all this. Yes, you read correctly: you can get Zeiss lenses for your smartphone.

Three conversion lenses are available. The first is a 0.6x wideangle, which converts the 30mm lens of an iPhone to an equivalent of around 18mm. Next up is a 2x telephoto, offering a 60mm equivalent. Finally a zoom-macro lens has the ability to change the close-focusing distance.

Each lens has a sturdy metal housing, front

and rear lens caps, as well as lens hoods. It really is like looking at a miniature set of Zeiss lenses, complete with the legendary blue Zeiss logo emblazoned on the side.

To top it all off, the lenses are fitted to a smartphone via a lightweight but extremely rigid machined aluminium bracket. As well as providing a screw thread for the lenses to be mounted, it has an accessory shoe mount for either a small LED light or microphone, as well as a tripod thread on the bottom. Currently, there are brackets for the iPhone 6, 6+, 6S, 6S+ and 7. Because it has such a slim profile, the mount can remain on your phone at all times, and all three lenses fit easily in a coat pocket.

It all sounds very appealing, but the lenses aren't cheap. All three, plus the bracket, come to around £560 – so what exactly do you get for your money?





➤ The wideangle lens

Of the three lenses, the Zeiss Murat 0.6x ASPH T* is likely to be the most popular. It was also the most challenging of the three to design. Adding glass to an existing lens can be problematic, even more so if it is a wideangle. The main issue is the loss in sharpness, but with a wideangle design, chromatic aberrations and curvilinear distortion can also rear their ugly heads. Thankfully, Zeiss has considered all

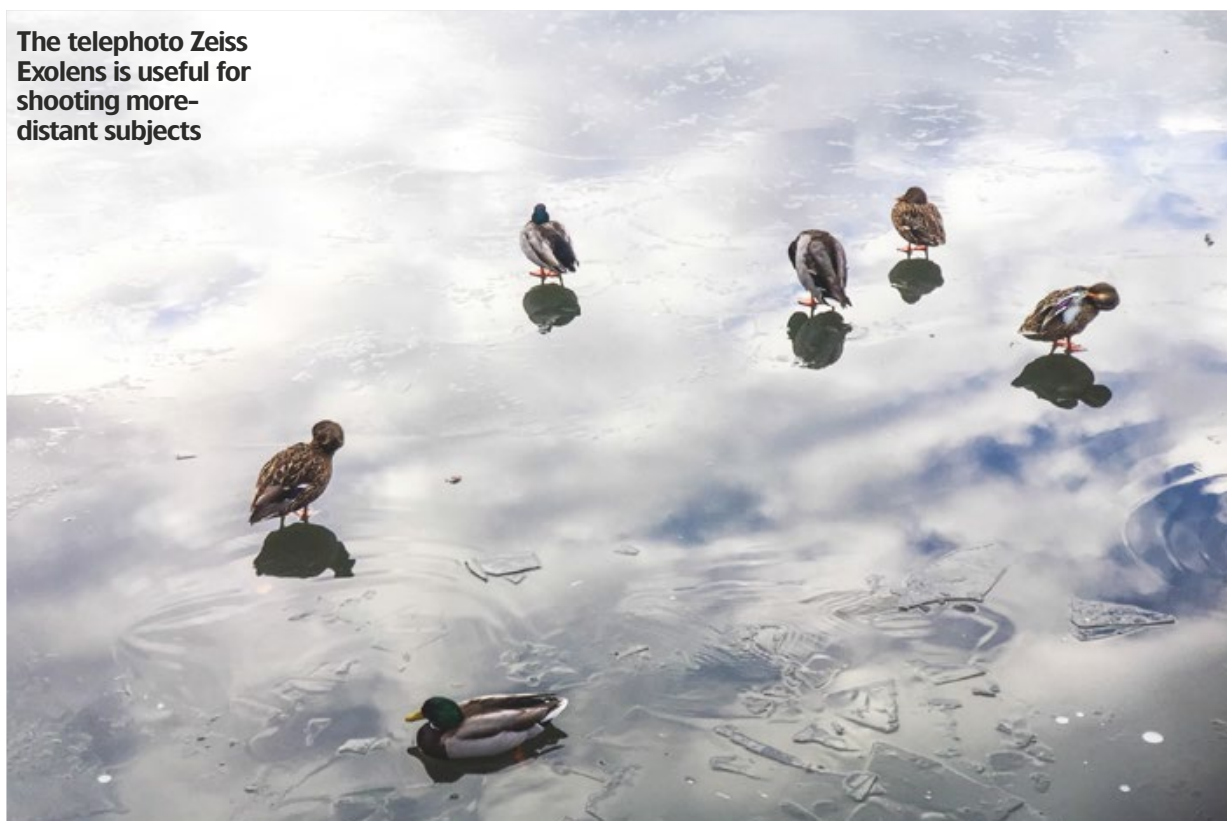
of these when designing the 0.6x lens.

Zeiss has created a physically large lens, in comparison to the iPhone's tiny built-in lens, which means only the centre of the imaging circle is used. The result is an almost complete absence of curvilinear distortion, which is impressive for such a wideangle lens. Even more impressive is the lack of chromatic aberration, aided by the optical coatings. This lens creates no discernible drop in image quality.

I found that the 18mm-equivalent field of view was useful for landscape shots, compared with the iPhone's standard focal length. Purists may wonder why you wouldn't simply use a 'proper' camera for landscapes. The fact is, for many people, their phone *is* their proper camera, and £180 for an 18mm wideangle lens seems like quite a reasonable price. However, for those who shoot 4K video on their iPhone, there is an even greater advantage.

When shooting video, the image is cropped slightly, which on the iPhone reduces the field of view from around 30mm to closer to 45mm. The 0.6x adapter compensates for this in-camera crop, so if you are serious about shooting video with your iPhone, then the ZEISS Murat 0.6x Asph T* lens will be a valuable addition.

The telephoto Zeiss Exolens is useful for shooting more-distant subjects



The telephoto lens

Although labelled as a telephoto lens, the reality is that the Zeiss Murat 2.0x lens actually converts the iPhone's existing focal length to a more standard 60mm. This is a pleasing focal length for portraits, allowing for a narrower angle of view to help keep distracting elements out of the frame. As this lens also changes the focus and depth of field, it means that backgrounds are slightly more blurred. Don't expect smooth bokeh, or stupidly shallow depth of field, but there is a slight softening

Standard Close up



Macro Close up



This comparison gives an idea of how much closer you can get using the Zeiss macro lens



The macro lens can give striking close-ups with no apparent drop in image quality

that again helps to separate your subject from the background.

As with the wideangle adapter, there is no sign of chromatic aberration or curvilinear distortion, which again is impressive for an adapter lens. However, this lack of distortion does come from using larger lens elements, making the Mutar 2.0x telephoto lens slightly larger than its wideangle counterpart.

The macro zoom

The final lens in the range is the Zeiss Vario-Proxar 40–80 T* Macro Zoom. The first thing to clear up is the 40–80mm designation. This does not refer to a 40–80mm focal length, as the angle of view does not change. However, you can turn the lens barrel to focus the lens. When focusing, the minimum focus distance is 40mm and the maximum focus distance is 80mm.

Physically, the macro lens is the smallest and lightest of the three. Like the others, it comes with a front and rear lens cap, but it also has a

transparent shade that slots in like a lens hood. Pressing the shade up against a flat subject places the lens at its exact minimum focus distance, while its transparency allows for some light to still fall on the subject.

As with the other lenses, there is no noticeable loss in quality when using the macro lens, and the type of close-up image that can now be achieved with a mere iPhone is really very impressive. If photographing insects is your thing, you may manage to take some early morning shots, but the small lens makes it tricky to photograph anything that is quick or on the larger size. However, for inanimate objects, the iPhone and macro adapter is a great combination.

Our verdict

There is no doubting the quality of these lenses. Each has the premium build quality you would expect of something that bears the Zeiss badge, and it goes without saying that optically they are superb.

However, there are a few things that need addressing. The first of which is the price. The entire set and holder costs around £560, which will buy you an entry-level DSLR camera. Whichever way you look at it, the lenses are only ever going to be as good as their weakest link – which is the iPhone camera and lens. All of this has changed with more recent iPhone models that now have the ability to record raw images, but the camera still uses a small sensor.

So what are the advantages of the lenses? For starters, if you want to upload your images or video online, a smartphone is still by far the quickest way to do this, and for those for whom an iPhone is their primary camera, the lenses may prove useful, if expensive. In my opinion, it is videographers who will obtain the most benefit from the lenses. The wideangle in particular is fantastic, and the telephoto a good option for filming interviews.

So while you can't argue with the quality of the lenses, whether there is a need to own the complete set is a rather different story. But the screw-in design at least means they should still be usable when you next update your phone.

Pricing

0.6x Wideangle lens £160
Macro lens £160
2.0x Telephoto lens £199.99
Bracket for iPhone 7/6/6S £59.99
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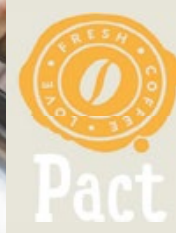
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Photo printing problems after PC change

Q I have recently changed to a laptop after my PC broke. I use Adobe Elements 14, the laptop computer runs Microsoft Windows 10, while the PC used Microsoft 7. When printing I get better results with Epson Easy Photo print and from Microsoft files than from Elements. The colours are close to screen colour and the image is sharper. I use an Epson Stylus Photo P50 printer and Epson Premium Glossy Photo Paper that automatically adjusts to the laptop. I have tried all sorts of adjustment in Elements to no avail. Any suggestions to correct this?

John Farebrother

A This sounds like a classic case of a computer setup that needs the screen to be calibrated. Unless the screen is properly calibrated, if you make adjustments to colour, contrast and brightness based on what you see on the screen, there is a good chance that these changes will not be reproduced when you print the image. It's not just printing; if your monitor is seriously miscalibrated your images will look weird to others viewing on their own computers. Assuming you are using your Epson printer with the correct printer driver setting for the

Epson photo paper you are using, that side of things will be colour-matched. However, it's just as important to use the correct printer-driver setting for the exact type of photo paper you are using. This is also why using third-party photo paper that is not specifically supported on your printer is a gamble. If you value the ability to get the colour right on your computer you should invest in a screen calibrator. These start at around £79 for an X-Rite ColorMunki Smile calibrator, though I did see a used X-Rite Eye-One 2 calibrator on eBay for £33. Other brands to look out for include Datacolor Spyder, LaCie and Pantone Huey.

MicroSD card for my D3000?

Q I have just bought a Nikon D3000 and now I am looking for an SD card. I was going to get a micro SD with adapter so I can use it in other devices in order to transfer photos quickly. I have been told that you have to be a bit careful with the type and size of SD card you use. Since I will be using it a fair bit, do you think a SanDisk Ultra Android 128GB MicroSDXC Class 10 Memory Card and SD Adapter up to 80MB/s would be compatible?

Dan Hargreaves



SDXC or SDHC for a Nikon D3000?



Nikon's 14-24mm f/ 2.8 is one of the finest wideangle zooms available

Nikon D810 lens for night skies to sunsets

Q I'm looking for a lens for my Nikon D810 for night-sky photography/Milky Way/stars/sunsets. Would a wideangle zoom lens be good? For example, a Tamron 15-30mm f/2.8? Should I be looking for a prime lens like the Nikon 24mm f/1.4? I would like the lens to have AF and be able to use the in-camera aperture setting function. A zoom lens would be nice so that I could use it for sunrise and sunset landscapes.

Jay Ackersley

A Of all these applications, the most demanding is that of photographing the Milky Way. You need as much light as possible because the exposure time can't be too long or the movement of the sky will blur the details in the starscape. This means the lens must perform well at, or near, its widest aperture. The Nikon 24mm f/1.4 ticks some of the boxes but it's not particularly wide for a starscape. A highly recommended lens among Milky Way photography specialists is the Nikon 14-24mm f/2.8. If your budget doesn't stretch to £1,200 for a new one, Tokina's 16-28mm f/2.8, for around £600, also comes recommended. The Tamron 15-30mm f/2.8 is priced between the two and some say it's better than the Nikon 14-24mm. Their relative prices probably reflect their relative worth well.

A In principle there should be no problem using a microSD card with a full-size SD card adapter, though some adapters are poor quality and can affect performance and reliability. I'm sure the card adapters provided by reputable card manufacturers will be fine.

The problem you will find is that SDXC cards, whether micro or otherwise, are normally exFAT format rather than FAT32. The D3000 can only understand FAT32. More recent cameras can

cope with larger capacity SDXC cards. It is possible to format an SDXC card to FAT32 but as you wish to swap your card between different devices, you will need to test the card formatted to FAT32 on all these devices to establish that they will all be compatible. Alternatively, just get an SDHC card for your D3000. This will be limited to 32GB but in normal use that will be ample and it will be much cheaper than a larger capacity SDXC card.

Q&A compiled by Ian Burley

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theme: Travel, Environment and People. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera, and the content and editing are up to you – so long as it fits the round's theme (see below).

Visit www.thevideomode.com to view the top videos, as well as

the scores and a leaderboard for the overall competition. The winner will be the entrant with most points after three rounds, who will win the overall prize and the title Amateur Filmmaker of the Year 2017.

Round Three (People) is open now and when entering, make sure you fulfil the brief.

Round Three: People

You could shoot a documentary about a person and their life, or you could turn it into a spoof. It could be an interview with someone telling their story, interspersed with images and video clips, or you might like to view people in general by looking at different characters, ages and races.

Rounds and dates Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. Don't forget you will also be judged on creativity and technical excellence.

| Theme | Opens | Closes |
|------------------------|--------|--------|
| Round One: Travel | 1 Sept | 31 Oct |
| Round Two: Environment | 1 Nov | 31 Dec |
| Round Three: People | 1 Jan | 28 Feb |

The overall winner will be announced in March 2017

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EF-S 10-18mm f/4.5-5.6 IS STM
Worth £2,475
Runner-Up Canon Directional Mic
DM-E1 Worth £274.99

Round Three Winner
Canon EOS 5D Mark III and EF
24-105mm f/4L IS USM
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My life in cameras

Wildlife photographer Richard Peters looks back at the cameras that shaped his career

Richard Peters



Having always had a natural creative streak and interest in wildlife, Richard Peters has gone on to develop a body of work that often favours dramatic use of light. As well as being a Nikon Ambassador his work has also been recognised twice in the Wildlife Photographer of the Year as well as seeing him named the European Wildlife Photographer of the Year. Richard runs workshops at home and abroad as well having written his own eBook, *Back Garden Safari*.

2004 Nikon D100

After a brief spell with the F80 film camera, the D100 was revolutionary for me because the onset of digital made it far easier to learn from mistakes, experiment and understand how different settings would have an impact on exposure. I still remember the thrill of the first time I used it, at a zoo, and was able to come home and see my images immediately on the computer.



2005 Nikon D2x

Having slowly upgraded through the consumer range, this was my first professional DSLR. Where previously speed and focus acquisition had hampered me, the D2x High Speed Crop mode's 8fps was revolutionary for capturing action and fast-moving wildlife. It was also the first camera I owned with a build quality that inspired confidence in adverse weather conditions.



2005
2004
2009
2014
2016

2009 Nikon D3s

This was a real turning point in high ISO noise performance, providing opportunity to work not just in lower light but also to increase shutter speeds to freeze motion more effectively. I believe photographers should only upgrade cameras when they hit stumbling blocks, and the D3s for me was an evolution in performance and build, which allowed me to do just that.



2014 Nikon D810

As I've matured as a photographer, I find myself shooting less but shooting smarter and thinking more about the lighting conditions than the subject. The D810 fits such a criteria perfectly, offering an average shooting speed but an unrivalled sensor and image quality at low ISOs. Cameras should be a very personal choice with each suiting different styles. The D810 suited me like no other.



2016 Nikon D500

With the release of the latest evolution of Nikon's flagship FX and DX bodies, I found my interest piqued with the latest DX body. Not so much because of the higher frame rates, but because the crop sensor adds flexibility to my 400mm, the focus points cover almost the entire viewfinder and it enabled me to have native TTL radio flash.



A superb shot of a Dalmatian pelican captured with Richard's Nikon D810

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Canon F-1

John Wade looks at the camera of choice for many professional photographers in pre-digital days

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The F-1 is part of a system of accessories that include interchangeable viewfinders and

focusing screens, databack and bulk film back.

The camera of choice for many professional photographers in pre-digital days, it is still a great buy for film enthusiasts today.

What's good Accepts Canon's vast range of FD lenses, super-fast top shutter speed, mechanical shutter still works if battery fails.

What's bad Add-on accessories are needed in order to change exposure priorities, fragile finish marks easily.



The F-1 broken down into its component parts



The third version of the Canon F-1



View from the top with the viewfinder removed to show the focusing screen

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We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatible** is a way of saving money, without compromising on the quality of your prints.






Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
- Computer Upgrade Magazine



Canon










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| PGI29 Pixma Pro 1 Originals: Set of 12 Colours 36ml each |  £249.99 £21.99 |
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| CLi8 Pixma Pro 9000 Originals: Set of 8 Colours 14ml each |  £83.99 £10.99 |
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| CLi521 Colours 9ml | £10.29 |
| PGI525/CLi526 Set of 5 | £49.99 |
| PGI525 Black 19ml | £11.99 |
| CLi526 Colours 9ml | £10.29 |
| PGI550/CLi551 Set of 5 | £43.99 |
| PGI550 Black 15ml | £10.99 |
| CLi551 Colours 7ml | £8.99 |
| PGI550/CLi551XL Set 5 | £59.99 |
| PGI550XL Black 22ml | £12.99 |
| CLi551XL Colours 11ml | £11.99 |
| PG540 Black 8ml | £12.99 |
| PG540XL Black 21ml | £19.99 |
| CL541 Colour 8ml | £16.99 |
| CL541XL Colour 15ml | £19.99 |
| PG545XL Black 15ml | £15.49 |
| CL546XL Colour 13ml | £16.99 |
| Compatibles: | |
| PGI5 Black 27ml | £4.99 |
| CLi8 Colours 13ml | £3.99 |
| PGI5/CLi8 Set of 5 | £19.99 |
| PGI520 Black 19ml | £4.99 |
| CLi521 Colours 9ml | £3.99 |
| PGI520/CLi521 Set of 5 | £19.99 |
| PGI525 Black 19ml | £4.99 |
| CLi526 Colours 9ml | £3.99 |
| PGI525/CLi526 Set of 5 | £19.99 |
| PGI550XL Black 25ml | £4.99 |
| CLi551XL Colours 12ml | £3.99 |
| PGI550/CLi551XL Set 5 | £19.99 |
| BCi6 Colours 15ml | £2.99 |
| PG40 Black 28ml | £12.99 |
| CL41 Colour 24ml | £16.99 |
| PG50 Black 28ml | £12.99 |
| CL51 Colour 24ml | £14.99 |
| PG510 Black 11ml | £13.99 |
| CL511 Colour 11ml | £15.99 |
| PG512 Black 18ml | £13.99 |
| CL513 Colour 15ml | £15.99 |
| PG540XL Black 21ml | £13.99 |
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| PG545XL Black 15ml | £11.99 |
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EPSON

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| Compatibles: No.16 Set of 4 No.16 Black 12ml No.16 Colours 12ml each |  £14.99 £3.99 £3.99 |
| No.18 Daisy Inks Originals: No.18 Set of 4 No.18 Black 5.2ml No.18 Colours 3.3ml each |  £30.99 £8.99 £7.49 |
| No.18XL Set of 4 No.18XL Black 11.5ml No.18XL Colours 6.6ml each |  £54.99 £16.99 £12.99 |
| Compatibles: No.18 Set of 4 No.18 Black 12ml No.18 Colours 12ml each |  £14.99 £3.99 £3.99 |
| No.24 Elephant Inks Originals: No.24 Set of 6 No.24 Colours 4.6ml each |  £52.99 £8.99 |
| No.24XL Set of 6 No.24XL Colours 8.7ml each |  £87.99 £14.99 |
| Compatibles: No.24 Set of 6 No.24 Black 7ml No.24 Colours 7ml each |  £22.99 £3.99 £3.99 |

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| No.26 Polar Bear Inks Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each |  £35.99 £9.99 £8.99 |
| No.26XL Set of 4 No.26XL Black 12.1ml No.26XL Colours 9.7ml each |  £63.99 £16.99 £15.99 |
| Compatibles: No.26 Set of 4 No.26 Black 10ml No.26 Colours 7ml each |  £14.99 £3.99 £3.99 |

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| T0481-T0486 Seahorse Inks Originals: Set of 6 Colours 13ml each |  £89.99 £18.99 |
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| T0541-T0549 Frog Inks Originals: Set of 8 Colours 13ml each |  £112.99 £14.99 |
| Compatibles: Set of 8 Colours 13ml each |  £27.99 £3.99 |

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| T0591-T0599 Lily Inks Originals: Set of 8 Colours 13ml each |  £102.99 £12.99 |
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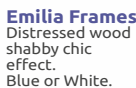
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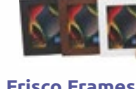
Grafton Albums
Available in Burgundy or Blue.



Emilia Frames
Distressed wood shabby chic effect.
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Handcrafted solid wood with 30mm wide profile, in four colours.



Frisco Frames
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| Grace 6x4 200 photos | £9.99 |
| Grace 6x4 300 photos | £14.99 |
| Grace 7x5 100 photos | £7.99 |
| Grace 7x5 200 photos | £13.99 |
| Grace A4 100 photos | £15.99 |
| Grafton 6x4 200 photos | £9.99 |
| Grafton 7x5 200 photos | £13.99 |
| Baby 6x4 200 photos | £9.99 |
| Travel 6x4 200 photos | £8.99 |
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| Grace 29x32cm 100 pages | £14.99 |
| Grafton 29x32cm 100 pgs | £14.99 |
| Baby 29x32cm 100 pages | £12.99 |
| Accessories: | |
| Photo Corners Pack of 250 | £2.99 |
| Photo Stickers Pack of 500 | £1.99 |



More Ink Cartridges...



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| T0711-T0714 Cheetah Inks Originals: Set of 4 Black 7.4ml Colours 5.5ml each |  £42.99 £10.99 £10.99 |
| Compatibles: Set of 4 Black 7.4ml Colours 5.5ml each |  £14.99 £4.99 £3.99 |

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| T0791-T0796 Owl Inks Originals: Set of 6 Colours 11.1ml each |  £88.99 £14.99 |
| Compatibles: Set of 6 Colours 11.1ml each |  £19.99 £3.99 |

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| T0801-T0806 Hummingbird Inks Originals: Set of 6 Colours 7.4ml each |  £67.99 £11.49 |
| Compatibles: Set of 6 Colours 7.4ml each |  £19.99 £3.99 |

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| T0871-T0879 Flamingo Inks Originals: Set of 8 Colours 11.4ml each |  £76.99 £9.99 |
| Compatibles: Set of 8 Colours 11.4ml each |  £27.99 £3.99 |

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| T0961-T0969 Husky Inks Originals: Set of 8 Colours 11.4ml each |  £78.99 £9.99 |
| Compatibles: Set of 8 Colours 11.4ml each |  £27.99 £3.99 |

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| T1571-T1579 Turtle Inks Originals: Set of 8 Colours 25.9ml each |  £166.99 £20.99 |
| T7601-T7609 Killer Whale Originals: Set of 9 Colours 25.9ml each |  £187.99 £20.99 |

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| Originals: | |
| No.38 Colours 27ml each | £29.99 |
| No.62XL Black 12ml | £24.99 |
| No.62XL Colour 11.5ml | £28.99 |
| No.300 Black 4ml | £12.99 |
| No.300 Colour 4ml | £14.99 |
| No.301 Black 3ml | £10.99 |
| No.301 Colour 3ml | £13.49 |
| No.301 Black+Colour 3ml | £19.99 |
| No.301XL Black 8ml | £22.99 |
| No.301XL Colour 6ml | £22.99 |
| No.302XL Black 8ml | £21.99 |
| No.302XL Black 8ml | £21.99 |
| No.350 Black 4.5ml | £14.99 |
| No.351 Colour 3.5ml | £17.99 |
| No.363 SET OF 6 | £49.99 |
| No.364 Black 6ml | £8.99 |
| No.364 PB/C/M/Y 3ml each | £7.99 |
| No.364 SET OF 4 | £26.99 |
| No.364XL Black 14ml | £15.99 |
| No.364XL PB/C/M/Y 6ml each | £15.99 |
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| No.920XL SET OF 4 | £51.99 |
| No.932XL SET OF 4 | £50.99 |
| No.950XL SET OF 4 | £79.99 |

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| Compatibles: | |
| No.15 Black 46ml | £3.99 |
| No.21 Black 10ml | £6.99 |
| No.22 Colour 21ml | £11.99 |
| No.45 Black 45ml | £6.99 |
| No.56 Black 24ml | £6.99 |
| No.57 Colour 24ml | £11.99 |
| No.62XL Black 12ml | £14.99 |
| No.62XL Colour 12ml | £15.99 |
| No.78 Colour 36ml | £8.99 |
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| No.300XL Black 18ml | £12.99 |
| No.300XL Colour 18ml | £13.99 |
| No.301XL Black 15ml | £12.99 |
| No.301XL Colour 18ml | £13.99 |
| No.337 Black 21ml | £9.99 |
| No.338 Black 21ml | £10.99 |
| No.339 Black 34ml | £11.99 |
| No.343 Colour 21ml | £11.99 |
| No.344 Colour 21ml | £12.99 |
| No.350XL Black 30ml | £13.99 |
| No.351XL Colour 20ml | £15.99 |
| No.363 SET OF 6 | £19.99 |
| No.364 Black 10ml | £3.79 |
| No.364 Colours 5ml each | £3.29 |
| No.364 SET OF 4 | £12.99 |
| No.364XL Black 18ml | £4.99 |
| No.364XL Colours 11ml each | £4.29 |
| No.364XL SET OF 4 | £16.99 |
| No.920XL SET OF 4 | £19.99 |
| No.932XL SET OF 4 | £29.99 |
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| Photo Glossy 200gsm: | |
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| A4 20 sheets | £6.99 |
| Premium Pearl 270gsm: | |
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| A4 50 sheets | £16.99 |
| Premium Gloss 270gsm: | |
| 6x4 50 sheets | £6.99 |
| A3 25 sheets | £15.99 |
| A3+ 25 sheets | £19.99 |
| Smooth Pearl 310gsm: | |
| 6x4 100 sheets | £17.99 |
| 7x5 100 sheets | £21.99 |
| A4 25 sheets | £16.99 |
| A4 100 sheets | £47.99 |
| A4 250 sheets | £99.99 |
| A3 25 sheets | £31.99 |
| A3+ 25 sheets | £43.99 |
| 17" Roll 30 metres | £84.99 |
| 24" Roll 30 metres | £119.99 |
| Smooth Gloss 310gsm: | |
| 6x4 100 sheets | £17.99 |
| 7x5 100 sheets | £21.99 |
| A4 25 sheets | £16.99 |
| A4 100 sheets | £47.99 |
| A3 25 sheets | £31.99 |
| A3+ 25 sheets | £43.99 |
| Premium Matt Duo 200 gsm: | |
| A4 50 sheets | £14.99 |
| Heavy Duo Matt 310gsm: | |
| A4 50 sheets | £18.99 |
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| A3 50 sheets | £109.99 |
| Gold Mono Silk 270gsm: | |
| A4 25 sheets | £18.99 |
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| 6x4 100 sheets | £12.99 |
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| A3 50 sheets | £34.99 |
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Professional battery grips, made by Hahnel.

5DMkIII for Canon £84.99

5DMkIII for Canon £84.99

6D for Canon £84.99

7D for Canon £84.99

70D for Canon £84.99

650D/700D for Canon £84.99

D600 for Nikon £84.99

D800/D810 for Nikon £84.99

D3300/D5300 for Nikon £74.99

D7100 for Nikon £84.99

Battery Chargers

Universal Chargers

Unipal ORIGINAL £19.99

Unipal PLUS £24.99

Unipal EXTRA £29.99

AA & AAA Chargers

Hahnel TC Novo inc. 4xAA £8.99

Energizer Pro inc. 4xAA £14.99

Energizer 1 Hr inc. 4xAA £22.99

Other Batteries

Pre-Charged Rechargeables

AA GP Recyco 3+1 FREE £5.24

AAA GP Recyco 3+1 FREE £5.24

AA Energizer Extreme (4) £8.99

AAA Energizer Extreme (4) £6.99

Standard Rechargeables

AA GP 2600mAh (4) £9.99

AA Lloytron 1300mAh (4) £3.99

AA Lloytron 2700mAh (4) £6.99

AAA Lloytron 1100mAh (4) £3.99

Lithium Batteries

AA Energizer Ultimate (4) £5.99

AAA Energizer Ultimate (4) £5.99

CR123A Energizer (1) £1.99

CR2 Energizer (1) £1.99

2CR5 Energizer (1) £3.99

CRP2 Energizer (1) £3.99

CRV3 Energizer (1) £5.99

A544 Energizer Alkaline (1) £1.99

A23 Energizer Alkaline (1) £1.99

LR44 Energizer Alkaline (2) £1.99

CR2025, CR2032 etc £1.99

Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

KOOD Slim Frame UV Filters

37mm £4.99
40.5mm £4.99
46mm £4.99
49mm £4.99
52mm £4.99
55mm £5.99
58mm £6.99
62mm £7.99
67mm £8.99
72mm £9.99
77mm £11.99
82mm £14.99
86mm £19.99

KOOD Slim Frame Circular Polarisers

37mm £12.99
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52mm £14.99
55mm £15.99
58mm £17.99
62mm £19.99
67mm £22.99
72mm £26.99
77mm £29.99
82mm £34.99
86mm £39.99

KOOD ND4 & ND8 Filters

52mm £26.99
58mm £34.99

Marumi DHG Slim Frame Multi-coated Clear Protectors

37mm £10.99
40.5mm £10.99
46mm £10.99
49mm £10.99
52mm £10.99
55mm £10.99
58mm £11.99
62mm £12.99
67mm £14.99
72mm £15.99
77mm £17.99
82mm £19.99
86mm £22.99

Marumi DHG Slim Frame Multi-coated UV Filters

52mm £13.99
58mm £15.99
62mm £17.99
67mm £19.99
72mm £21.99
77mm £24.99

Marumi DHG Slim Frame Multi-coated Circular Polarisers

52mm £31.99
58mm £35.99
62mm £39.99
67mm £44.99
72mm £49.99
77mm £54.99
82mm £69.99

Square Filters

We stock three widths of square filters: A-Type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters

Standard Holder £5.99

Wide Angle Holder £6.99

Filter Wallet for 8 filters £9.99

Adapter Rings 49-82mm £4.99

Circular Polariser £27.99

ND2 Solid £12.99

ND2 Soft Graduated £13.99

ND2 Hard Graduated £13.99

ND4 Solid £12.99

ND4 Soft Graduated £13.99

ND4 Hard Graduated £13.99

ND8 Solid £14.99

ND8 Soft Graduated £15.99

ND8 Hard Graduated £15.99

Light Blue Graduated £12.99

Dark Blue Graduated £12.99

Light Tobacco Graduated £12.99

Dark Tobacco Graduated £12.99

Light Sunset Graduated £14.99

Dark Sunset Graduated £14.99

Starbursts x4, x6, x8 £17.99

Red/Green/Yellow each £14.99

Six-piece ND Filter Kit £59.99

A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

Z-Type: 100mm wide filters

Pro Holder £24.99

Adapter Rings 52-95mm £8.99

ND2 Solid £16.99

ND2 Soft Graduated £17.99

ND2 Hard Graduated £17.99

ND4 Solid £16.99

ND4 Soft Graduated £17.99

ND4 Hard Graduated £17.99

ND8 Solid £18.99

ND8 Soft Graduated £19.99

ND8 Hard Graduated £19.99

Light Blue Graduated £17.99

Dark Blue Graduated £17.99

Light Tobacco Graduated £17.99

Dark Tobacco Graduated £17.99

Light Sunset Graduated £18.99

Dark Sunset Graduated £18.99

A-Type: 67mm wide filters

Standard Holder £4.99

Adapter Rings 37-62mm £8.99

ND2 Solid £10.99

ND2 Graduated £11.99

ND4 Solid £10.99

ND4 Graduated £11.99

ND8 Solid £11.99

ND8 Graduated £12.99

Lens Accessories

Bayonet-Fit Lens Hoods

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ES-71II Canon 50/1.4 £9.99

ET-60 Canon 75-300/4-5.6 £9.99

ET-65B Canon 70-300/4-5.6 £9.99

ET-67 Canon 100/2.8 Macro £9.99

ET-67B Canon 60/2.8 £9.99

EW-60C Canon 60/2.8 £7.99

EW-63C Canon 18-55 IS STM £9.99

EW-73B Canon 18-55 IS £9.99

EW-78BII Canon 28-135 IS £9.99

EW-78D Canon 18-200 IS £9.99

EW-78E Canon 15-85 IS £12.99

EW-83E Canon 17-40/4.0 £12.99

HB-32 Nikon 18-105 VR £7.99

HB-45 Nikon 18-55 VR £7.99

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Reversing Rings

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Canon, Nikon, Sony, Olympus and Pentax

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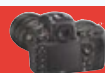
New D500 Body **£1729**
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D810 From **£2399**

D810 Body **£2399**

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The new Nikon D5 – A flagship power

Equipped with Nikon's incredible next-generation 153-point AF system, the D5 keeps you on track whether you're shooting the race or the red carpet. Coverage is exceptionally wide, and a new buffer allows up to 200 NEF (RAW) images to be captured during one high-speed burst. New image and metering sensors deliver phenomenally accurate subject recognition and image detail. The highest expanded sensitivity in Nikon's history frees you to shoot from bright sunlight to astronomical twilight. And for moviemakers who go to extremes, D-Movie now enables high-definition 4K/UHD movies to be recorded in-camera.

New D5 Body **£5099**



New D5 Body

from **£5099**

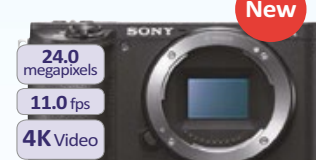
SONY



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A7R II Body **£2899**
A7S II Body **£2649**
A7R Body **£999**
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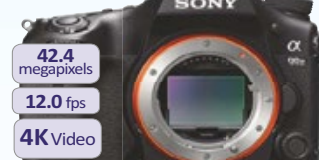
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New Sony FE 24-70mm f2.8 G **£1899**
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Sony FE 70-200mm f4.0 G OSS **£1249**

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Sony 28-75mm f2.8 SAM **£599**
Sony 35mm f1.8 DT SAM **£149**

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GH4R Body **£999**
GH4R + 14-140mm **£1249**

GX8



GX8 + 12-60mm **£799**

GX8 Body **£649**
GX8 + 12-60mm **£799**

RECOMMENDED LENSES:

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OM-D E-M5 II Body **£749**
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PEN-F from **£949**

E-M10 II



E-M10 II From **£449**

OM-D E-M10 II Body **£449**
OM-D E-M10 II + 14-42mm **£499**
PEN E-PL8 Body **£399**
PEN E-PL8 + 14-42mm **£499**

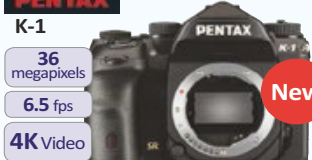
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Olympus 12-40mm f2.8 Pro **£849**
Olympus 25mm f1.2 Pro **£1099**
Olympus 40-150mm f2.8 Pro **£1199**

RECOMMENDED LENSES:

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Olympus 75mm f1.8 **£699**
Olympus 14-150mm f4-5.6 **£549**
Olympus 12-40mm f2.8 Pro **£849**
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X-T2 + 18-55mm **£1649**
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X-Pro2



X-Pro2 Body **£1349**

X-Pro2 Silver + XF23mm **£2149**
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X-E2S + 18-55mm **£689**

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16mm f1.4 R WR XF **£769**
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DSLR Lenses



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| EF 24mm f2.8 IS USM | £429 |
| EF 28mm f1.8 USM | £399 |
| EF 28mm f2.8 IS USM | £389 |
| EF 35mm f1.4L II USM | £1799 |
| EF 35mm f2 IS USM | £469 |
| EF 40mm f2.8 STM | £199 |
| EF 50mm f1.2L USM | £1299 |
| EF 50mm f1.4 USM | £349 |
| EF 50mm f1.8 STM | £106 |
| EF-S 60mm f2.8 USM Macro | £419 |
| EF 85mm f1.2L II USM | £1769 |
| EF 85mm f1.8 USM | £349 |
| EF 100mm f2.8 USM Macro | £459 |
| EF 100mm f2.8L Macro IS USM | £869 |
| EF 300mm f4.0 L IS USM | £1139 |
| EF-S 10-18mm f4.5-5.6 IS STM | £229 |
| EF-S 10-22mm f3.5-4.5 USM | £399 |
| EF 11-24mm f4L USM | £2699 |
| EF-S 15-85mm f3.5-5.6 IS USM | £579 |
| EF 16-35mm f2.8L Mk II USM | £1429 |
| New EF 16-35mm f2.8L III USM | £2020 |
| EF 16-35mm f4L IS USM | £879 |
| EF-S 17-55mm f2.8 IS USM | £749 |
| EF-S 18-55mm f3.5-5.6 IS STM Lens | £189 |
| EF-S 18-135mm f3.5-5.6 IS STM | £379 |
| EF-S 18-135mm f3.5-5.6 IS USM | £409 |
| EF-S 18-200mm f3.5-5.6 IS | £439 |
| EF 24-70mm f2.8L IS USM II | £1729 |
| EF 24-70mm f4L IS USM | £819 |
| EF 24-105mm f3.5-5.6 IS STM | £379 |
| New EF 24-105mm f4L IS II USM | £1065 |

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| EF 28-300mm f3.5-5.6 L IS USM | £2249 |
| EF-S 55-250mm f4-5.6 IS STM | £269 |
| EF 70-200mm f2.8 L IS USM II | £1848 |
| EF 70-200mm f4L IS USM | £1149 |
| EF 70-300mm f4.0-5.6 L IS USM | £1189 |
| EF 100-400mm f4.5-5.6L IS USM II | £1789 |



NIKON LENSES

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| 10.5mm f2.8 G IF-ED AF DX Fisheye | £585 |
| 14mm f2.8 D AF ED Lens | £1389 |
| 20mm f1.8 G AF-S ED | £649 |
| 24mm f1.4 G AF-S ED | £1789 |
| 24mm f1.8 G AF-S ED | £629 |
| 28mm f1.8 G AF-S | £559 |
| 35mm f1.8 G ED AF-S | £439 |
| 40mm f2.8 G AF-S DX Micro | £239 |
| 45mm f2.8 C PC-E Micro | £1459 |
| 50mm f1.4 G AF-S | £385 |
| 58mm f1.4 G AF-S | £1349 |
| 60mm f2.8 D AF Micro | £409 |
| 60mm f2.8 G AF-S ED | £499 |
| 85mm f1.8 G AF-S | £430 |
| 105mm f2.8 G AF-S VR IF ED Micro | £749 |
| 135mm f2.0 D AF DC | £1099 |
| 180mm f2.8 D AF IF-ED | £739 |
| 300mm f4.0E AF-S PF ED VR | £1489 |
| 500mm f4.0E FL AF-S ED VR | £8449 |
| 600mm f4.0E FL AF-S ED VR | £9729 |
| 10-24mm f3.5-4.5 G AF-S DX | £729 |
| 16-85mm f2.8-4G ED AF-S DX VR | £860 |
| 16-85mm f3.5-5.6 G ED AF-S DX VR | £569 |
| 17-55mm f2.8 G ED DX AF-S IF | £1315 |

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| 18-35mm f3.5-4.5G AF-S ED | £619 |
| 18-105mm AF-S DX f3.5-5.6 G ED VR | £219 |
| 18-140mm f3.5-5.6 G ED AF-S DX VR | £470 |
| 18-200mm f3.5-5.6 G AF-S DX VR II | £625 |
| 18-300mm f3.5-5.6 ED AF-S VR DX | £849 |
| 24-70mm f2.8 G ED AF-S | £1599 |
| 24-85mm f3.5-4.5 AF-S G ED VR | £429 |
| 24-70mm f2.8E AF-S ED VR | £1999 |
| 24-120mm f4 G AF-S ED VR | £939 |
| 28-300mm f3.5-5.6 G ED AF-S VR | £829 |
| 55-300mm f4.5-5.6 G AF-S DX VR | £305 |
| 70-200mm f2.8G ED AF-S VR II | £1999 |
| 70-300mm f4.5-5.6 G ED AF-S IF VR | £499 |
| 80-400mm f4.5-5.6 G ED AF-S VR | £2089 |
| 200-500mm f5.6E AF-S ED VR | £1179 |

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| 150-600mm f5.0-6.3 S DG OS HSM | £1199 |
| 150-600mm f5-6.3 C DG OS HSM | £699 |

TAMRON

TAMRON LENSES - with 5 Year Manufacturer Warranty

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| 35mm f1.8 SP Di VC USD | £599 |
| 45mm f1.8 SP Di VC USD | £599 |
| 85mm f1.8 SP Di VC USD | £749 |
| 90mm f2.8 SP Di VC USD Macro | £579 |
| 180mm f3.5 Di SP AF Macro | £729 |
| 10-24mm f3.5-4.5 Di II LD SP AF ASP IF | £377 |
| 15-30mm f2.8 SP Di VC USD | £929 |
| 16-300mm f3.5-6.3 Di II VC PZD Macro | £399 |
| 18-200mm f3.5-6.3 Di II VC | £184 |
| 18-270mm f3.5-6.3 Di II VC PZD | £299 |
| 24-70mm f2.8 Di VC USD SP | £779 |
| 28-300mm f3.5-6.3 Di VC PZD | £599 |
| 70-200mm f2.8 Di VC USD | £1099 |
| 150-600mm f5-6.3 SP Di VC USD | £729 |

SIGMA

SIGMA LENSES - with 3 Year Manufacturer Warranty

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| 24mm f1.4 DG HSM A | £599 |
| 30mm f1.4 DC HSM | £299 |
| 35mm f1.4 DG HSM | £599 |
| 85mm f1.4 EX DG HSM | £619 |
| 105mm f2.8 APO EX DG OS HSM Macro | £319 |
| 150mm f2.8 EX DG OS HSM Macro | £649 |
| 8-16mm f4.5-5.6 DC HSM | £499 |
| 10-20mm f3.5 EX DC HSM | £329 |
| 12-24mm f4.5-5.6 EX DG HSM II | £529 |
| 17-70mm f2.8-4.0 DC OS HSM | £319 |
| 18-250mm f3.5-6.3 DC Macro OS HSM | £279 |
| 18-300mm f3.6-6.3 C DC Macro OS HSM | £336 |
| 24-35mm f2 DG HSM A | £699 |
| 24-70mm f2.8 IF EX DG HSM | £526 |
| 70-200mm f2.8 EX DG OS HSM | £729 |
| 120-300mm f2.8 OS | £2499 |

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| Anvil Slim | £139 |
| Anvil Super | £139 |
| Anvil Pro | £149 |

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| Hadley Pro Original Khaki | |
| Canvas/Leather: Khaki, Black FibreNyte/Leather: Khaki, Sage, Black. | |
| Digital | £109 |
| Small | £129 |
| Large | £154 |
| Pro Original | £169 |

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| i1 Display Pro | £189 |
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1080p movie mode



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4.2x optical zoom
1080p movie mode



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PowerShot G9 X
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| PowerShot IXUS 285 HS | £154 |
| PowerShot SX60 HS | £336 |
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| PowerShot SX720 | £279 |
| PowerShot G1 X Mark II | £499 |
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Panasonic Black or Silver

24x optical zoom



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20.1 megapixels



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£549

20.1 megapixels



Lumix DMC-FZ1000
£589

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| Lumix TZ60 | £249 |
| Lumix TZ70 | £299 |
| Lumix TZ200 | £279 |
| Lumix TZ80 | £329 |

OLYMPUS

Stylus TG-4
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Stylus Tough TG-870
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Black



FUJIFILM Black or Silver

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SONY Black

18.2 megapixels
30.0x optical zoom
1080p movie mode



Cyber-Shot HX90V
£339

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| Cyber-shot WX500 | £269 |
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| Cyber-Shot RX100 III | £599 |
| Cyber-Shot RX10 | £639 |
| Cyber-Shot RX100 IV | £729 |
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1080p movie mode



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Photo taken with
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| 24mm f/1.4L Mk II USM | £1,499.00 | 300mm f/2.8L USM IS II | £5,799.00 | 18-135mm IS STM | £379.00 |
| 24mm f/2.8 IS USM | £433.00 | 300mm f/4.0L USM IS | £1,139.00 | 18-135mm f/3.5-5.6 IS USM | £449.00 |
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| AF-D 24mm f/2.8D | £379.00 | AF-D 135mm f/2.0D | £1,149.00 | AF-S 17-55mm f/2.8G DX | £1,329.00 |
| AF-S Nikkor 24mm f/1.4G | £1,799.00 | AF-D 180mm f/2.8 IF ED | £749.00 | AF-S 18-35mm f/3.5-4.5G | £599.00 |
| AF-D 28mm f/2.8 | £259.00 | AF-D 200mm f/4D IF ED | £1,249.00 | AF-S 18-105mm VR | £219.00 |
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| AF-S 35mm f/1.8G DX | £169.00 | AF-S 300mm f/4 D IF-ED | £1,149.00 | AF-S 18-300mm f/3.5-6.3 VR | £629.00 |
| AF-S 40mm f/2.8G ED | £239.00 | AF-S 300mm f/4E PF VR | £1,549.00 | AF-S 24-85mm VR | £429.00 |
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| AF-S 50mm f/1.4G | £389.00 | AF-S 500mm f/4E FL VR | £8,499.00 | AF-S 55-200mm f/4-5.6 VR II | £259.00 |
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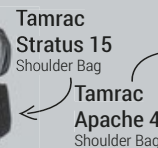
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| 200mm F4.5 E | E+ / E++ £59 - £129 |
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| Extension Tube E14 | E+ / Unused £29 - £79 |
| Extension Tube E28 | E++ £39 |
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| EOS 5 Body Only | E+ £59 |
| EOS 50E + BP50 Grip | E++ £39 |
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| 18-55mm F3.5-5.6 EFS III | E++ £49 |
| 18-55mm F3.5-5.6 IS STM | E++ £79 |
| 20-35mm F3.5-4.5 USM | E++ £149 |
| 22mm F2 STM | E++ / Mint- £89 - £99 |
| 24mm F1.4 L USM | E++ £749 |
| 24mm F1.4 L USM MkII | Mint- £1,179 |
| 24mm F2.8 EF | As Seen £129 |
| 24mm F3.5 L TSE | E+ / Mint £699 - £749 |
| 24-105mm F4 L IS USM | E++ £429 |
| 28-80mm F3.5-5.6 EF | E+ £39 |
| 28-80mm F3.5-5.6 EFII | Mint- £39 |
| 28-105mm F4-5.6 EF | Unused £99 |
| 28-105mm F4-5.6 USM | Mint- £119 |
| 28-135mm F3.5-5.6 IS USM | E+ £129 |
| 28-300mm F3.5-5.6 L IS USM | E++ £1,279 |
| 35-105mm F4.5-5.6 EF | Mint- £69 |
| 35-135mm F3.5-4.5 EF | E+ £69 |
| 35-135mm F4-5.6 USM | E+ / Unused £75 - £139 |
| 40mm F2.8 STM | E++ / Mint- £99 - £109 |
| 50mm F1.0 L USM | E++ £2,199 |
| 50mm F1.8 EF Mk1 | E++ £99 |
| 70-300mm F4.5-5.6 DO IS USM | E++ £349 |
| 80-200mm F4.5-5.6 EF II | E+ / Mint- £39 - £49 |
| 85mm F1.2 L USM MkII | Mint- £1,149 |
| 100mm F2.8 USM Macro | E++ £269 - £279 |
| 135mm F2 L USM | E++ / Mint- £549 - £619 |
| 300mm F2.8 L IS USM | Exc £1,789 |
| 300mm F2.8 L USM | Exc £1,199 |
| 300mm F4 L USM | Exc £389 |
| 400mm F5.6 L USM | E+ £679 |
| 500mm F4 L IS USM | E+ / E++ £3,599 - £3,849 |
| 500mm F4.5 L USM | E+ £2,179 |
| 600mm F4 FD (EOS Mounted) | E+ £749 |
| 600mm F4 L IS USM | E++ £4,679 - £5,199 |
| 600mm F4 L USM | Exc / E+ £2,175 - £2,889 |
| Contax 35-70mm F3.4 MM | E++ £279 |
| Contax 35-135mm F3.3-4.5 MM | E++ £399 |
| Sigma 10-20mm F4-5.6 DC HSM E+ / Mint- | £169 - £219 |
| Sigma 12-24mm F4.5-5.6 EX DG HSM MkII | E++ £425 |
| Sigma 24-70mm F2.8 EX DG | E+ £179 |
| Sigma 28-70mm F2.8-4 AF | E++ £39 |
| Sigma 50-500mm F4-6.3 Apo DG HSM | E++ £399 |
| Sigma 70mm F2.8 EX DG Macro | E++ £169 |
| Sigma 70-300mm F4-5.6 Apo DG | E++ £69 |
| Sigma 90mm F2.8 AF Macro | E++ £79 |
| Sigma 105mm F2.8 EX DG Macro | E+ £159 |
| Sigma 120-400mm F4.5-5.6 APO DG OS HSM | E+ / E++ £329 - £359 |
| Sigma 150mm F2.8 EX DG Macro HSM | E++ £299 |
| Sigma 170-500mm F5-6.3 Apo | E+ £149 |
| Sigma 180mm F3.5 EX Macro APO | E++ £349 |
| Sigma 300mm F2.8 Apo | Unused £299 |

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| Sigma 300mm F2.8 Apo DG HSM | E++ £1,289 - £1,499 |
| Sigma 300mm F4 Apo | E+ / E++ £149 - £159 |
| Sigma 400mm F5.6 AF | E+ £79 |
| Sigma 400mm F5.6 Apo | E+ £79 |
| Sigma 500mm F4.5 Apo EX HSM | E+ £1,739 |
| Tamron 10-24mm F3.5-4.5 Di II LD Asph | Mint- £259 |
| Tamron 18-200mm F3.5-6.3 Di III VC | Mint- £249 |
| Tamron 90mm F2.8 SP AF Macro | E+ / E++ £159 - £219 |
| Tamron 200-400mm F5.6 LD | E++ £189 |
| Tokina 10-17mm F3.5-4.5 DX Fisheye | E++ £319 |
| Tokina 11-16mm F2.8 DX ATX | Mint- £329 |
| Tokina 12-24mm F4 ATX PRO SD | E++ £199 |
| Tokina 16-28mm F2.8 ATX FX | E++ £449 |
| Tokina 28-80mm F2.8 ATX Pro | E++ £179 |
| Tokina 50-135mm F2.8 DX ATX | E++ £249 |
| Tokina 300mm F2.8 ATX SD | E+ £599 |
| Zenit 16mm F2.8 MC Zenitar | E+ £99 |
| Sigma 1.4x Apo EX Converter | E++ £99 |
| 1.4x EF II Extender | E+ £129 |
| 2x EF Extender | As Seen / E++ £79 - £159 |
| 2x EF II Extender | Exc / E++ £89 - £159 |
| 2x EF MkII Extender | E+ / E++ £149 - £169 |
| Metz 15 MS-1 Flash | E++ £149 - £179 |
| Metz 48AF1 Digital | As Seen £39 |
| Metz 50AF1 Digital | E++ £79 |
| Nissin Di622 Speedlite | E+ £49 |
| 380EX Speedlite | E+ £69 |
| 420EZ Speedlite | E+ £25 |
| 430EX Speedlite | E+ / E++ £89 - £99 |
| 430EZ Speedlite | E+ / E++ £25 - £29 |
| 540EZ Speedlite | E+ / E++ £35 - £39 |
| 580EX MkII Speedlite | E+ / E++ £169 - £199 |
| 580EX Speedlite | E+ / E++ £129 - £149 |
| 90EX Speedlite | E+ £49 |
| ML3 Macrolite | E++ £39 |
| MR-14EX Macro Ringlite | E+ / E++ £169 - £179 |
| ST-E2 Transmitter | E+ / E++ £59 - £69 |
| ST-E3 RT Transmitter | Mint- £185 |
| Novoflex Auto Bellows | Unused £249 |
| Novoflex EOS Reverse Adapter | E+ / Unused £99 - £119 |
| Technical Back E with Keyboard | Unused £75 |
| Tripod Mount Ring A (W) | Mint- £49 |
| Tripod Mount Ring All (W) | E++ £59 |
| Tripod Mount Ring B (B) | Mint- £49 |

Digital Mirrorless

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| Fuji X-T1 Body Only | E+ / Mint- £449 - £519 |
| Fuji X-T10 Black Body Only | Mint- £349 |
| Fuji X-Pro1 Body Only | E++ £299 |
| Fuji X-A1 + 16-50mm XC | E++ £239 |
| Fuji X-E2 Black Body Only | E++ £299 |
| Fuji X-E1 Black Body Only | E+ / E++ £159 - £169 |
| Fuji X-M1 Black Body Only | E++ £149 |
| Fuji XQ2 - Black | Mint- £149 |
| Nikon V2 Black + 10-30mm | E++ £349 |
| Olympus E-M5 MkII Titanium Body | Mint- £679 |
| Olympus E-M5 MkII Black Body | E++ £539 - £589 |
| Olympus E-M5 Black Body + RRS Grip | E++ £279 |
| Olympus E-M5 Black Body Only | E+ £249 |
| Olympus E-M1 Black Body Only | E++ £479 - £499 |
| Olympus E-P5 Silver Body Only | E+ £279 |
| Olympus E-P2 Black Body Only | E+ £69 - £75 |
| Olympus E-P1 + 14-42mm | E++ £119 |
| Olympus E-PL2 Body Only | E++ £129 |
| Olympus E-PL1 Black Body Only | E++ £69 |
| Olympus EP-1 + 17mm F2.8 + VF1 Finder | E+ £195 |
| Panasonic G2 Body Only | E++ £69 |
| Panasonic GF-5 Body Only | E++ £79 |
| Panasonic GX7 Body Only | As Seen / E++ £249 - £329 |
| Samsung NX10 + 18-55mm | E++ £159 |
| Sony A7R Body Only | E++ £949 |
| Sony A7R II Body Only | E++ / Mint- £2,249 - £2,499 |
| Sony NEX5R + 16-50mm OSS | E++ £199 |

Fuji X Lenses

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|--------------------------------|-----------------|
| 14mm F2.8 XF | E++ £549 |
| 16-50mm F3.5-5.6 OIS XC | Mint- £149 |
| 23mm F1.4 XF R | Mint- £589 |
| 27mm F2.8 XF | Mint- £229 |
| 50-230mm F4.5-6.7 OIS XC | E++ £189 - £239 |
| Zeiss 12mm F2.8 Touit X | Mint- £549 |

4/3rds Lenses

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| Olympus 7-14mm F4 ED Zuiko | E++ £579 |
| Olympus 8mm F3.5 FishEye Zuiko D | E++ £299 |
| Olympus 11-22mm F2.8-3.5 Zuiko | E++ £199 - £229 |
| Olympus 12-60mm F2.8-4 ED SWDE+ / E++ | £249 - £349 |
| Panasonic 14-150mm F3.5-5.6 Asph. E+ / E++ | £349 - £489 |
| Olympus 14-42mm F3.5-5.6 Zuiko | E+ £39 |

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| Olympus 14-54mm F2.8-3.5 ZuikoE+ / E++ | £119 - £129 |
| Samyang 16mm F2.0 ED AS UMC CS | Mint- £249 |
| Olympus 18-180mm F3.5-6.3 Zuiko | E++ £199 |
| Olympus 35mm F3.5 Macro Zuiko | E++ £99 |
| Olympus 40-150mm F3.5-4.5 Zuiko | E+ / E++ £49 - £89 |
| Olympus 40-150mm F4-5.6 ED Zuiko | E++ £49 |
| Olympus 50-200mm F2.8-3.5 SWD | E++ £399 - £429 |
| Olympus 50mm F2 ED Macro Zuiko | E++ £199 - £249 |
| Olympus 70-300mm F4-5.6 ED Zuiko | E++ £219 |
| Sigma 105mm F2.8 EX DG Macro | E++ £169 |
| Sigma 150mm F2.8 Apo DG Macro | E++ £249 |
| Olympus EC14 Tele Converter | E++ £199 |
| Olympus EC20 2x Tele Converter | E++ £229 |

Micro 4/3rds Lenses

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| Panasonic 7-14mm F4 G Vario | E++ £549 |
| Panasonic 8mm F3.5 G Fisheye | E+ £379 |
| Olympus 9-18mm F4-5.6 M.Zuiko ED | Mint- £389 |
| Olympus 12-40mm F2.8 M.Zuiko | E++ £499 - £549 |
| Olympus 12-50mm F3.5-6.3 M.Zuiko | E++ £139 |
| Samyang 12mm F2 NCS CS | E++ £209 |
| Walimex 12mm F2.2 CS NCS | Mint- £219 |
| Panasonic 14-45mm F3.5-5.6 ASPH G Vario | E+ / E++ £99 - £129 |
| Olympus 15mm F8 Body Cap Lens | Mint- £45 |
| Olympus 17mm F2.8 M.Zuiko | E++ / Mint- £119 - £129 |
| Voigtlander 25mm F0.95 Nokton | E+ £429 |
| Panasonic 35-100mm F4-5.6 OIS Asph G | Exc / E+ £99 - £129 |
| Panasonic 42.5mm F1.2 Asph OIS | Mint- £849 - £889 |
| Panasonic 45-200mm F4-5.6 OIS | E++ £169 |
| Panasonic 45mm F2.8 DG Asph Macro | E+ / Mint- £359 - £399 |
| Olympus 60mm F2.8 ED Macro M.Zuiko | Mint- £279 |

Sony NEX Lenses

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| 18-200mm F3.5-6.3 OSS | E++ £399 |
| 24mm F1.8 E | E++ £589 |
| 28-70mm F3.5-5.6 FE OSS | E++ £279 |
| 35mm F2.8 FE ZA | E++ / Mint- £419 - £449 |
| 50mm F1.8 OSS | Mint- £189 |
| 55mm F1.8 FE ZA | E++ / Mint- £499 - £529 |
| 70-200mm f4 G OSS FE | E++ / Mint- £899 - £939 |
| Zeiss 21mm F2.8 Loxia | E++ £899 |
| Zeiss 50mm F2 Loxia | Mint- £589 |

Digital SLR Cameras

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|---|-----------------------------|
| Canon EOS 1D MKIV Body Only | As Seen / E++ £789 - £1,499 |
| Canon EOS 1D MKIIN Body Only | E+ £249 |
| Canon EOS 1D MkII Body Only | As Seen / E+ £199 - £299 |
| Canon EOS 5DS Body Only | Mint- £2,379 |
| Canon EOS 5D MkIII Body Only | E+ / E++ £1,449 - £1,539 |
| Canon EOS 5D MkII Body + BG-E6 Grip | E+ £739 |
| Canon EOS 5D MkII Body Only | E++ £849 |
| Canon EOS 6D Body Only | E+ / E++ £889 - £989 |
| Canon EOS 7D + BG-E7 Grip | E+ £469 |
| Canon EOS 7D Body Only | E+ / E++ £349 - £399 |
| Canon EOS 30D Body Only | E+ £99 |
| Canon EOS 20D Body Only | E+ £79 |
| Canon EOS 350D Body Only | E+ £59 |
| Canon EOS 300D + BG-E1 Grip | As Seen £49 |
| Canon EOS 300D Body Only | As Seen £45 |
| Canon EOS M3 + 18-55mm + DC1 Finder | E++ £399 |
| Minolta Dynax 7D + VC-7D Grip | As Seen £99 |
| Nikon DF Body + 50mm F1.8 G Edition | Mint- £1,849 |
| Nikon D4S Body Only | Mint- £3,399 |
| Nikon D4 Body Only | Exc / E++ £2,189 - £2,499 |
| Nikon D2X Body Only | E+ £299 |
| Nikon D2H Body Only | As Seen / E+ £249 - £299 |
| Nikon D7100 Body Only | E+ / Mint- £469 - £549 |
| Nikon D7000 Body Only | E++ £329 |
| Nikon D3100 Body Only | E++ £139 |
| Nikon D610 Body Only | Mint- £949 |
| Nikon D80 Body Only | E+ £89 |
| Nikon D70 Body Only | E+ £79 |
| Nikon D50 Body Only | E+ £59 |
| Olympus E30 Body + HLD4 Grip | E++ £249 |
| OlympusE620 + 14-42mm + 40-150mm | E++ £339 |
| OlympusE300 Body + HLD3 Grip | E++ £79 |
| Pentax *ist DL2 + 18-55mm | E+ £89 |
| Pentax K10D Body Only | E+ £59 |
| Pentax K110D Body Only | E++ £99 |
| Samsung NX300 + 16mm F2.4 | E++ £179 |

Hasselblad V Series

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| H4D Complete (60MP) | E++ £10,995 |
| H4D + Prism (50MP) | E++ £5,849 - £6,499 |
| H3DII Complete (50MP) | E++ £5,499 |

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| H3DII Complete (39MP) | E++ £3,900 |
| H2 Complete | Mint- £1,989 |
| H2 Body + P20 Back | E+ £1,499 |
| H2 Body + Prism + Mag | E++ £1,250 |
| H1 Body Only | E+ / E++ £599 |
| 28mm F4 HCD | E++ / Mint- £2,149 - £2,450 |
| 35mm F3.5 HC | E+ £1,099 |
| 35-90mm F4-5.6 HC | E++ / Mint- £3,550 - £3,589 |
| 50mm F3.5 HC | E+ £1,199 |
| 50-110mm F3.5-4.5 HC | E+ £1,199 |
| 120mm F4 HC Macro | Exc / E++ £949 - £1,489 |
| 150mm F3.2 HC | E+ £989 |
| 1.5x HTS Tilt/Shift Converter | Mint- £2,495 |
| 1.7x H Converter | E++ £549 |
| BCH-2 Charger | Mint- £99 |
| Extension Tube H 26mm | E++ £149 |
| Hmi100 Polaroid Mag | E+ / E++ £49 - £149 |
| HVM Magnifying Hood | E++ £189 - £199 |
| Proshade V/H 60-95 | E++ £129 |
| SCA3902 Flash Adapter | E++ £45 |

Hasselblad V Series

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| 500CM Gold Edition | Unused £3,999 |
| 501C Black Body Only | E+ £499 |
| 500CM + WLF + A12 Mag | E+ £389 |
| 553ELX Black Body Only | E+ £449 |
| 553ELX Chrome Body Only | E+ £349 - £379 |
| Flex Outfit | E++ / Mint- £949 - £999 |
| 30mm F3.5 CFI Fisheye | E++ £2,289 |
| 40mm F4 C T* BLACK | E+ £589 - £599 |
| 50mm F2.8 FE | E+ £649 |
| 50mm F4 CF FLE | E+ £699 |
| 50mm F4 Cfi FLE | E++ / Mint- £899 - £949 |
| 60-120mm F4.8 FE | E+ / E++ £479 - £599 |
| 110mm F2 F Planar | E++ £999 |
| 120mm F4 CFE Macro | E++ £899 |
| 140-280mm F5.6 C Black | E+ £399 |
| 140-280mm F5.6 F Variogon | E+ £529 |
| 150mm F4 C Black | E+ £149 |
| 150mm F4 CF | E+ / E++ £249 - £399 |
| 160mm F4.8 CB | E++ £349 |
| 250mm F5.6 C Chrome | E+ £149 |
| 250mm F5.6 CF Super Achromat | E+ £1,799 |
| 350mm F5.6 C Black | E+ £279 |
| 500mm F8 C Black | E+ £449 |
| 2x Mutar Converter | E+ / E++ £249 |
| 2xE Converter | E++ £239 |
| A12 Chrome Mag | E+ / E++ £99 - £199 |
| A24 Chrome Mag | As Seen / E+ £59 - £125 |
| A24 TCC Black Mag | E+ £139 |
| Aptus 75S Digital Back | E++ £2,250 |
| E24 Black Mag | E+ / Mint- £169 - £199 |
| CW Winder + Remote | E+ £179 |
| D Flash 40 | E++ £149 |
| Extension Tube 16 | E+ £25 |
| Extension Tube 16E | E++ £79 |
| Extension Tube 21 | E+ £29 |
| Extension Tube 32E | E++ £59 - £79 |
| Extension Tube 55 | E+ £25 - £30 |
| Extension Tube 56E | E++ £75 |
| PME51 Meter Prism | Exc / E+ £249 - £329 |
| Proflash 4504 | E+ £159 |

Leica M Series

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| M + 35mm F1.4 Asph 60th Edition Set | Mint- £8,499 |
| M Monochrom Black Body Only | E+ / Mint- £2,899 - £3,299 |
| M (240) Chrome Body Only | E+ £3,099 |
| M-E Anthracite Body Only | E++ £2,349 |
| M9 Black Body Only | E++ £2,199 |
| M6 Platinum + 50mm F1.4 | Mint £6,379 |
| M6 Titanium + 35mm F1.4 asph 6bit | E++ £3,489 |
| MP 0.72x Chrome Body Only | E+ £2,199 |
| M7 0.72x Black Body + M Motordrive | E+ £1,499 |
| M7 0.72x Black Body Only | E+ / E++ £1,349 - £1,499 |
| M7 0.72x Chrome Body Only | E++ £1,399 |
| M3 Chrome Body Only | Exc / E+ £449 - £549 |
| 16/18/21mm F4 Tri Elmar + Finder | E+ / Mint- £2,749 - £2,939 |
| 21mm F1.4 Asph M Black 6bit | E++ £3,649 |
| 21mm F2.8 Asph M Black | E++ £1,149 |
| 21mm F2.8 M Black | Exc / E++ £779 - £1,089 |
| 21mm F2.8 M Black + Finder | E+ £999 |
| 21mm F2.8 M Black 6bit | E++ £1,099 |
| 21mm F3.4 Super Elmar | Mint- £1,749 |
| 21mm F4 Chrome + Finder | E+ £1,099 |
| 24mm F2.8 Asph M Black | Exc / E++ £949 - £1,199 |
| 28/35/50 F4 Tri Elmar | E++ £2,249 |
| 28mm F2 Asph M Black | E+ £1,389 |
| 28mm F2.8 M Black | E+ £689 |



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FORMAT, DIGITAL

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| Minolta 28mm F2.8 M Rokkor..... | E+ £349 |
| 35mm F2.5 M Black 6bit + Hood..... | E++ £799 |
| 50mm F0.95 Asph M 6bit - Black..... | E+ £5,989 |
| 50mm F1.4 Black..... | E+ £1,299 |
| 50mm F2 Close Focus..... | E+ £449 |
| 50mm F2 M Black 6bit..... | E+ £949 |
| 50mm F2.5 M Black 6bit..... | E++ £719 |
| 50mm F2.8 Elmar..... | E+ £299 |
| 50mm F2.8 M Black..... | Mint- £599 |
| 65mm F3.5 Elmar..... | E+ / E++ £219 - £279 |
| 75mm F2.4 M Black 6bit + Hood..... | Mint- £1,149 |
| 75mm F2.5 M Black 6bit..... | E++ £719 |
| 75mm F2.5 M Black 6bit + Hood..... | E++ £799 |
| 90mm F2 M Black..... | E++ £799 - £949 |
| 90mm F2.5 Black 6 BIT + Hood..... | E++ £799 |
| 90mm F2.8 Black..... | As Seen £149 - £199 |
| 90mm F2.8 Chrome..... | As Seen / E+ £179 - £249 |
| 90mm F2.8 M Black..... | E+ / E++ £749 - £799 |
| 90mm F4 C Elmar..... | E++ £199 |
| 90mm F4 Collapsible..... | As Seen / E+ £139 - £179 |
| 90mm F4 Collapsible..... | E+ £249 |
| 90mm F4 Elmar..... | As Seen / E+ £79 - £149 |
| 90mm F4 Elmar E39..... | E+ £179 - £199 |
| Minolta 90mm f4 M Rokkor..... | E++ £249 |
| 90mm F4 Macro M Set 6bit..... | E++ £1,649 |
| 135mm F2.8 Black..... | Exc / E++ £169 - £299 |
| 135mm F2.8 M Black..... | E++ £299 - £499 |
| 135mm F4 Black..... | E+ £289 |
| 135mm F4 Chrome..... | E+ £249 |
| 135mm F4.5 Hektor..... | As Seen £39 - £49 |
| 135mm F4.5 Hektor + Tubes..... | As Seen £119 |
| 1.25x Viewfinder Magnifier..... | E+ / Mint- £119 - £139 |
| 18mm Chrome Viewfinder..... | E++ £379 |
| 21/24/28mm Viewfinder - Black..... | E++ £225 - £239 |
| 24mm Black Viewfinder..... | E+ / E++ £169 - £179 |
| Motor M..... | E++ £249 |
| Rapid Winder M + Grip..... | E+ £289 |
| Universal Wide Angle Finder M..... | E++ £379 |
| Winder M..... | E+ £49 - £65 |
| M8 Hand Grip - Black 14471..... | E++ £79 - £89 |
| Multi Function Handgrip M240 14495..... | E+ £329 |
| R-Adapter M (14642)..... | E++ £189 |

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| Nikon AF | |
| F5 Body + DA-30 Action Finder..... | E+ £349 |
| F5 Body Only..... | E+ £249 - £299 |
| F90 Body Only..... | As Seen / E+ £39 |
| F801S Body + MF20 Databack..... | Exc £29 |
| F801S Body + MF21 Back..... | E+ £59 |
| F601 Body Only..... | E+ / E++ £29 - £35 |
| F60 Chrome Body Only..... | Exc / E++ £15 |
| F55 Chrome + 28-100mm..... | E++ £69 |
| F55 Chrome + 28-80mm..... | E++ £59 |
| 12-24mm F4 G AFS DX ED..... | E++ £379 |
| 16-35mm F4 G AFS ED VR..... | E++ / Mint- £769 - £789 |
| 16-85mm F3.5-5.6 G ED VR AFS DX..... | E+ £279 |
| 17-55mm F2.8 G AFS DX IFED..... | E+ £379 |
| 18mm F2.8 AFD..... | E++ £599 |
| 18-55mm F3.5-5.6 G AF-P DX VR.. | E++ / Mint- £65 - £69 |
| 18-55mm F3.5-5.6 G AFS VR..... | E+ / E++ £69 |
| 18-55mm F3.5-5.6 G AFS VR II..... | E++ £69 |
| 18-70mm F3.5-4.5 G AFS ED DX..... | E+ £79 |
| 18-105mm F3.5-4.5 G AFS ED DX VR..... | E+ / E++ £119 - £129 |
| 18-200mm F3.5-5.6 G AFS DX VRII..... | E++ £349 |
| 20mm F2.8 AFD..... | E++ £349 |
| 20-35mm F2.8 AFD..... | E+ £399 |
| 24mm F1.4 G AFS ED..... | E+ / Mint- £879 - £949 |
| 24mm F2.8 AFD..... | E++ £239 - £249 |
| 24mm F3.5 ED PC-E..... | E+ £1,089 |
| 24-70mm F2.8E AFS VR ED..... | Mint- £1,589 |
| 24-70mm F3.5-5.6 IX..... | E+ £39 |
| 24-85mm F3.5-4.5 G AFS VR..... | E++ £279 |
| 24-120mm F3.5-5.6 ED AFD..... | E++ £129 - £149 |
| 24-120mm F4 AFS G ED VR..... | Mint- £649 |
| 28mm F1.8 G AFS..... | E++ £369 |
| 28mm F2.8 AF..... | E++ £135 - £139 |
| 28mm F2.8 AFD..... | E+ £159 |
| 28-105mm F3.5-4.5 AFD..... | E+ £119 |
| 28-300mm F3.5-5.6 G ED AFS VR..... | E+ / E++ £539 - £589 |
| 35mm F1.4 G AFS..... | E++ £1,049 |
| 35mm F2 AFD..... | E++ £169 |
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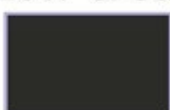
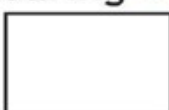
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Final Analysis

Roger Hicks considers...

'The Greatest Stars', April 2002, by the Hubble Space Telescope

This was taken by the Hubble Space Telescope, and the bright object in the middle is Pismis 24-1 in the NGC 6357 nebula. Technically, Pismis 24-1 is very interesting – Google it. But that's not why the picture caught my attention. No, it was simply because it's beautiful.

Why is it beautiful? Suppose it were a cover for a science-fiction novel, created using a computer. I think I'd probably find it less beautiful, but I'm not sure why. Probably, I suspect, because I would lose the dual sense of wonder that comes from knowing what it is and how it was taken.

Next, I fell to wondering how much of a relationship this image has with 'reality'. Not only is the subject too far away to see clearly, but also the colours are assembled from black & white images exposed through different filters. Each filtered image is then assigned a colour that may or may not correspond to what the human eye could see even if we could get close enough. Thus, for example, red, green and blue may be assigned to different wavelengths of UV light, or to different wavelengths of IR light. Things that would be invisible to the naked eye are thereby made visible, or differences between wavelengths are exaggerated, that would otherwise look very similar. These are pictures of things we can't see because they're too far away, using wavelengths that might be invisible to the naked eye even if we could get close enough. And we call this reality? Go to www.hubblesite.org to see examples of how they do it.

Beauty and truth

My final thoughts on the picture are, however, these. I think it's beautiful, as well as awe-inspiring and thought-provoking on countless levels from the cosmic, through the political, to the purely photographic. How far (if at all) do aesthetic considerations influence the people who choose the colours, or at least the colour balance of the final composite, for these or any other pictures? How far is it in fact possible for such considerations to influence their choices, or not to influence them? What is the actual relationship between beauty and truth?



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Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Nicolas Jouhet**



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This lens has been designed to work in harmony with full frame mirrorless cameras with a Sony E mount & is the widest angle available in the market in its class. Based on Samyang Optics' exceptional optical technology, Ultra Multi Coating & three aspherical lenses have been included to minimise aberration & unnecessary light dispersion, delivering high resolution from the centre to the corners of the image.

Receive a **FREE** LensPen DSLR Pro kit including Original LensPen, FilterKlear, MicroPro, Microfibre pouch with this lens

Samyang AF 50mm

f/1.4 Sony FE fit



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This lens has been designed to work in harmony with full frame mirrorless cameras with a Sony E mount. With a bright f/1.4 aperture, you'll be able to create images with beautiful bokeh under a variety of different lighting conditions. The fast & reliable autofocus system combined with three aspherical lenses will help you get sharp images, with minimal aberration & unnecessary light dispersion.

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12mm f/2.8

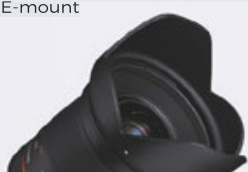
ED AS NCS FISH-EYE
Sony E-mount



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20mm f/1.8

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24mm f/1.4

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24mm f/3.5

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35mm f/1.4

AS UMC
Sony E-mount



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85mm f/1.4

AS IF UMC
Sony E-mount



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100mm f/2.8

ED UMC MACRO
Sony E-mount



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135mm f/2.0

ED UMC
Sony E-mount



In stock at only
£369.00

Samyang Glossary

SAMYANG

(AS) Aspherical: The shape of the lens assembly is more complex in order to reduce the effect of chromatic aberration and distortion within the image

(ED) Extra-low Dispersion: Improves sharpness and reduces the effects of chromatic aberration.

(UMC) Ultra Multi Coating: Provides multiple layers of coating, protecting the glass and improves overall quality

(NCS) Nano Coating System: Designed to optimize the light penetration and minimizes the effects of flare and ghosting

(IF) internal focusing: The lens focuses within its housing meaning that it does not increase in size and is also much less likely to get dust inside



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D3400



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